



# THE NIGHANTU AND

## THE NIRUKTA

THE OLDEST INDIAN TREATISE

ON ETYMOLOGY PHILOLOGY AND SEMANTICS

CRITICALLY EDITED FROM ORIGINAL MANUSCRIPTS AND  
TRANSLATED FOR THE FIRST TIME INTO ENGLISH WITH  
INTRODUCTION EXEGETICAL AND CRITICAL NOTES  
THREE INDEXES AND EIGHT APPENDICES

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BY

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### INTRODUCTION

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## PREFACE

WHEN I first came to Oxford in the autumn of 1916 I undertook on the suggestion of Professor A. A. Macdonell to collate the hitherto untutilized *Nirukta* Manuscripts, contained in the Max Müller Memorial and the Chandra Shum Shore Collections and to see if some new light could be thrown on the text of the *Nirukta*. A careful examination of the materials at my disposal has led me to the conclusion that the text of the *Nirukta* has been gradually expanded by the addition of short passages chiefly in the etymological explanations which easily lent themselves to such interpolations. At present the history of this gradual expansion can be traced only down to the thirteenth century A.D. There is a lack of reliable evidence going further. But I have reasons to suspect that even up to the thirteenth century the text of the *Nirukta* has not been handed down with a uniform and unbroken tradition. A few remarks of Durga scattered here and there in his commentary open up the possibility that the interpolators were already busy with their nefarious work. There is no doubt that the text had already been tampered with. Thus one should be cautious in making Yāska responsible for many passages, and the numerous absurd derivations contained therein, now commonly attributed to him. All such passages have been pointed out in my edition of the text, which sets forth as clearly as possible the history of the gradual expansion by means of square brackets and foot-notes.

I have also produced for the first time, a complete English translation of the whole of the *Nirukta*. I have added numerous exegetical and critical notes with a view to extract as much information as possible from Yāska. And in order to make my work further useful I have also prepared the following Indexes and Appendices (1) An Index to the words of the *Nighaṇṭu* with meanings ] (2) An Index to the words of the Quoted Passages occurring in the *Nirukta* with meanings (3) an Index

Verborum to the *Nirukta* minus the Quoted Passages with meanings, (4) An alphabetical list of the Quotations occurring in the *Nirukta*, (5) An alphabetical list of the Untraced Quotations occurring in the *Nirukta*, (6) A list of Vedic Quotations arranged in the order of the *Samhitās*, (7) A list of the Authorities mentioned by Yāska, (8) A list of Stories related by Yāska, (9) The Relation of the *Nirukta* to other texts, i.e. a collection of parallel passages from the *Brāhmanas*, *Prātiśākhya*s, *Mahābhāṣya*, &c, (10) An alphabetical list of the etymologies to be found in the *Nirukta*, (11) A list of the *Nirukta* passages quoted by Sāyana. The whole work being embodied in the form of a dissertation was presented to, and accepted by, the University of Oxford, for the degree of Doctor of Philosophy. Notwithstanding the Statute VI, Sec V, § 5. (8), which requires an Advanced Student to publish his thesis *in extenso* before supplicating for the said degree, the Committee for Advanced Studies very kindly permitted me taking into consideration the very high cost of printing at present to publish the Introduction alone. I think I need make no apology for bringing out this part only at present, in the hope that the rest will follow in course of time.

If my labours have borne any fruit, it is simply due to the guidance which I have received in the course of my work, and which it is my very pleasant duty to acknowledge.

I owe a great debt of gratitude to Professor A. A. Macdonell. The inception of this study is, as I have already mentioned, due to his suggestion. The whole work was done under his supervision. His guidance and encouragement have been of invaluable help to me. And through his recommendation the Administrators to the Max Muller Memorial Fund have voted a sum of £50 for the publication of my dissertation. My thanks to them for this generous help. I am much indebted to Dr F. W. Thomas, Librarian, India Office, and to Dr J. Morison, Librarian, Indian Institute, Oxford, for granting me facilities in the use of books, and for their readiness to help me in every way whenever I had the occasion to seek their advice. I desire to put on record my special thanks to Mr Madan, ex-Librarian of the Bodleian, for permission to work on valuable manuscripts during the dark days of air-raids, when the manuscripts had been carefully stored away. Professor A. B. Keith has placed me under great

obligation by giving me his valuable opinion on many difficult points. Dr T W Arnold C.I.E. Educational Adviser to the Secretary of State for India has taken a good deal of interest in my work and has supported me in almost every obstacle to the completion of my studies.

It has been my privilege to interpret an ancient Indian author who as far as Etymology and Semantics are concerned is far in advance of the greatest of ancient Greek writers like Plato and Aristotle and if he comes to be better appreciated my labour will be amply repaid.

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*July 1920*



# TABLE OF CONTENTS

I INTRODUCTION TO THE <i>VIḠĀṬU</i>	PAGES
a Detailed description of Manuscripts	5
b Two recensions	9
c Devaraja and his commentary	10
d Bells edition of the <i>Viḡṭu</i>	11
e Bibliotheca Indica edition of the <i>Viḡṭu</i>	12
f Title of the work	13
g Division of the <i>Viḡṭu</i>	13
h Author of the <i>Viḡṭu</i>	14
II INTRODUCTION TO THE <i>VIṚĀṬI</i>	
a Earlier editions of the <i>ViṚṭi</i>	15
b Detailed description of the Manuscripts	19
c Relationship of the Manuscripts—two recensions	39
d <i>Omī vāc lomācēdē</i> in San Krit Manuscripts	40
e Dittography in San Krit Manuscripts	41
f 1 Three stages of interpolations	42
2 Parallel instance of Servius' commentator of Virgil	48
g Commentators of <i>Yā La</i>	49
h <i>Yā La</i> 's contributions to Etymology Philology and Semantics	53
1 Date of <i>Yā La</i>	53
2 Phonetic equipment of <i>Yā La</i>	54
3 Importance of Etymology	56
4 Principles of Etymology	57
5 Hints on Etymology	63
6 Philological speculations of <i>Yā La</i>	64
7 Origin of Language	66
8 Part of Speech	66
9 Aristotle's definition of Noun and Verb	66
10 Semantics. How names are given Criticism and Rejoinder	68
i Early anti Vedic Scepticism	71





# INTRODUCTION

## THE NIGHANTU

THE following manuscripts have been collated for this edition of the *Nighantu*

1	Max Müller Memorial MS	e 5 = M 1
2	" " "	e 6 = M 2
3 and 4	" " "	e 7 = M 3 and M 4 respectively
5	Chandran Shum Shere MS	d 181 = C 1
6 7 8	" " "	e 62 = C 2 C 3 C 4 respectively
9	MS. Sanskrit	e 17 = S
10	MS Wilson	379 = W 1
11 and 12	" "	502 = W 2 W 3 respectively
13	" "	503 = W 4

### a Detailed Description of the Manuscripts.

M 1—This is a neatly written manuscript in *Devanagari* characters on paper. It originally consisted of 13 leaves but the first two are missing. The accent has been marked in yellow ink. The text is not bounded on either side by double lines.

The size of the paper is  $9\frac{1}{2} \times 3\frac{1}{2}$

The number of lines on each page varies from 9 to 10. The date given on f 14 r as *Suk. 1455* is not reliable and has obviously been added at a later period by a different hand as the evidence of the writing indicates. The manuscript is well preserved but neither its general appearance nor the condition and the colour of its paper nor its spelling lend the least support to the date given above. It is on the whole accurate. It belongs to the longer recension. The scribe seems to have been a devotee of *Kṛṣṇa* for he says श्री कृष्णार्पणम्. Neither the name of the scribe nor of the owner, nor of the place of its origin is known.

M 2—This is perhaps the oldest of all the manuscripts of the *Nighantu*. It is written in *Devanagari* characters on paper but is not well preserved. In many places it suffers from illegibility partly caused by the smudging of the ink.

It begins: श्री नमो भगवते ॥ श्री ॥ अथ शिवाय प्रवक्ष्यामि &c. It gives the *Sukṣa Cituṣṭaya* in 20 leaves. The different treatises are not bodily

separated from each other, all the four, i e *Śikṣā*, *Jyotisa*, *Chandas* and *Nīghantu* being written continuously without a break. The end of each is found on f 4 r., f 7 v., f 12 r., and f 24 v. respectively. The accent is not marked. The text is bounded on each side by double black lines.

The size of the paper is  $9\frac{1}{2}'' \times 4\frac{1}{2}''$

The number of lines on each page varies from 10–13

It has preserved the archaic spelling in many cases, especially in the case of श्री, कीरयाणः is written कोरयाणः and तीरयाणः as तोरयाणः on f. 22 v. Ff 15–26 are slightly worm-eaten. It was copied in the month of *Phālguna*, *Samvat* 1778, by a scribe named Śivānanda. It belongs to the shorter recension.

M 3 This is a paper manuscript, neatly written in *Devanāgarī* characters. In this manuscript also the *Śikṣā*, *Jyotisa*, *Chandas*, and *Nīghantu* are written without a break between them. The accent in the *Nīghantu* is not marked. The size of the paper is  $9'' \times 4''$ , and the number of lines on each page is 7. The text is bounded on each side by double red lines. The name of the owner is Āśārāma Kedāreśvara, son of Śrī Nandarāma. It was copied for private study at Benares. The date given is *Samvat* 1801 (*sic*) संवत् १८०१ नामिति आवलभासे शुक्लपक्षे पंचमीयं बुधवासरे अथसमाप्तिः ॥ शुभमस्तु ॥ The manuscript ends (*sic*) सर्वेषां खण्डिकासंख्या ॥ १०० ॥ श्लोकसंख्या ॥ ३७५ ॥

तैलाद्रजेष्वालाद्रजेद्रजेत्सिथिलवन्धनात् ।

मूर्धहस्ते न दातव्य एव वदति पुस्तकम् ॥

शुभं भवतु ॥ कल्याणमस्तु ॥

It belongs to the shorter recension.

M 4 This contains the *Śikṣā*, &c, without a break between them, and gives, in 23 leaves, the *Śikṣā*, *Jyotisa*, *Chandas*, and *Nīghantu*, which end on f 5 v, f 8 r, f 13 r, and f 23 v respectively. The five *adhāyās* of the *Nīghantu* end on f 15 v, f 18 v, f 21 r, f 22 v, f 23 v respectively. It begins श्री गणेशाय नमः ॥ श्री दुर्गादेव्यै नमः ॥ ऊँ अथ शिक्षा प्रवक्ष्यामि, &c. It ends इति नैघटुके पंचमोऽध्यायः समाप्तः ॥

The size of paper is  $8\frac{3}{4}'' \times 3\frac{3}{4}''$ , the number of lines on each page is

8 The text is bounded on either side by double red lines. The accent is marked in the *Nīghantu* with red ink. No date is given, nor the name of the scribe, nor the place.

It belongs to the longer recension.

C 1 It consists of three different manuscripts. The first manuscript, which gives the *Nīghantu* in full, seems to be a fragment, for the first folio is numbered 10. It appears that originally it gave the *Śikṣā Catustaya*,



कंदोमजरिमादिता ॥ १ ॥ कंदोमजरी कथ्यते ॥ प्रथमं कण्डः ॥ गायत्री ॥ उदाहरणानि  
अभिमीळे ८। ८। ८ पदपंक्ति, &c

It ends इति श्री विष्णुभट्टविरचिता कंदोमंजरी समाप्ता ।

S 4 This manuscript contains five works The first four consist of the *Śikṣā Catustaya*, of which the first three works are probably written by the same scribe The first part gives the *Śikṣā* in 6 leaves, the second the *Jyotiṣa* in 4, the third the *Chandas* in 7 leaves, the fourth the *Nighantū*<sup>1</sup> The first and third were copied in *Śaka* 1665, and the fourth in *Śaka* 1660 All these four parts are complete in themselves individually, each being separately numbered. The name of their former owner is Bhatta Jayanārāyana of Themṭi

The *Nighantū* consists of 9 leaves The text is bounded on each side by a pair of double red lines It is a neatly-written manuscript, The accent is marked with red ink. The size of the paper is  $9\frac{1}{2}'' \times 3\frac{3}{4}''$  For further details see *Catalogus Codd MSS Bib Bodl*, by Winternitz and Keith, vol 11, p 105

The manuscript belongs to the longer recension, and does not seem to have been used by Roth

W 1 This contains two different manuscripts The first is *Vedārthadīpikā*, a commentary on the *Sarvānukramanī* by Sadguruśiṣya

The second is the *Nighantū*. It begins on f 1 v, and ends on f 10 r It is without accent, quite modern, and full of mistakes It is Roth's F It belongs to the shorter recension

For further details, see *Catalogus Codd MSS, Bib Bodl*, by Winternitz and Keith, vol 11, p 104

W 2 This manuscript contains three different works

I The first work is the *Śikṣā Catustaya* It is a continuously-written manuscript, the four parts ending on f 3 v, f 6 v, f 11 v., and f. 23 respectively The *Nighantū* is given without accent It is Roth's C, and belongs to the shorter recension For further details see *Catalogus Codd. MSS Bib Bodl*, vol 11, p 104

W 3 II This is the second manuscript bound in the volume just mentioned It gives the *Nighantū* in 24 leaves It is without accent The name of the scribe, partially obliterated by yellow pigment, is the following मङ्गनारायणसुतविश्रामेण लिखित ॥ रामेश्वरपठनार्थम् ॥ परोपकारार्थम् ॥

It is Roth's D, and belongs to the shorter recension

III The third manuscript is the *Anuvākānukramanī*

W 4 This manuscript contains two different works The first is the *Śikṣā Catustaya* Its first three parts are written continuously The

<sup>1</sup> The fifth is the *Uttarasātham* of the *Nirukta*

*Aṅghanṣu* is separated from the rest. It ends on f 16, which gives a list of the total number of words and *khanda*s for each *adhyaṣya* as follows:—

<i>khanda</i> words					
1st	17	412	4th	8	270
2nd	22	516	5th	6	161
3rd	30	410			

It is Roth's E, and belongs to the longer recension.

To these manuscripts which I have directly collated myself may be added the A and B which were used by Roth (not directly collated by me) besides C, D, E, F = W 1 W 2 W 3 W 4 and  $\text{क, घ, ग, च, ङ}$ , and  $\text{प}$  used by Samakrami in his edition published in the Bib. Ind.

#### b Two recensions

The manuscripts fall into two distinct groups. M 2 M 3 W 1 W 2 W 3 and  $\text{ग}$  form one family group and M 1 M 4 C 1 C 2 C 3 C 4 S W 4 A, B E  $\text{क, घ, ग, च, ङ}$ , and  $\text{प}$  the other. The former may be called the shorter recension the latter the longer. The chief reason for calling the former group the shorter recension is that at the end of every section the explanation is more concise than in the other. The latter not only gives an extended explanation at the end of every section but also adds the number of the words enumerated in the section. Besides at the end of every chapter it gives a summary of the sections by quoting the first word of every section, and adds the number of the sections to the chapter. In many sections the shorter recension gives fewer words. It is difficult to decide which of these two represents the original. But as far as the longer explanation at the end of every section is concerned it is quite obvious that it is a later addition. The evidence of the manuscripts shows that this addition was gradual. For instance let us take the first section of the first chapter. All the manuscripts of the shorter recension agree in giving the text as follows  $\text{गोविंति पृथ्व्याः}$ . Manuscript W 2 gives the number of the section only, i.e. ११ and throughout it follows this method which seems to have been the original one. Gradually a change was introduced. Along with the number of the section, the number of the words in the section was added and a numerical figure placed immediately before the number of the section as the evidence of manuscripts M 2 and W 3 indicates, in the first section of the first chapter १११ is placed before ११.  $\text{गोविंति पृथ्व्याः ११११}$ . In this connexion it is interesting to note that manuscripts W 1 and M 3 at first agree with W 2 but gradually come round to the side of M 2 and W 3. The next stage of development is marked by the incorporation of the numerical word in substitution for the

figure in the body of the explanation, as ॥ गोचैत्येकविंशतिः पृथिव्याः ॥ This is most clearly seen in the sections containing verbs, for instance, in sec 16 of the first chapter, all the stages appear very clearly

a धुमदिति ज्वलतिकर्माणः ॥ १६ ॥ W 1, W 2.

b " " ॥ ११ ॥ १६ ॥ M 2, M 3, W 3

c धुमदित्येकादश ज्वलतिकर्माणः ॥ १६ ॥ Manuscripts of longer recension

From the verbs the process was extended by analogy to nouns, perhaps in imitation of Yāska's own words or for the sake of parallelism, नामधेयानि was also introduced Last of all came the summary and the statement of the sections in every chapter

Yāska's description of the *Nighantu* ॥ *Samāmnāyah Samāmnātah* ॥ *Sa vyākhyātaryah* ॥ N I 1 and taking into consideration the fact that in some cases, like that of *Nighantu* II. 6, 8, 11, &c, his only explanation is that a particular word has so many synonyms suits the shorter recension better, for in the case of the longer recension such an explanation is superfluous *Nighantu* II 11, the shorter recension reads शक्नोति नव, while the longer has शक्नोति नव गोनामानि, and Yāska's only explanation (N 3 9) is गोनामान्युत्तराणि नव To call this the explanation of the longer recension is absurd, while in the case of the shorter recension it may be accepted as an explanation to a certain extent

### c Devarāja and his commentary

Devarājajayvan explains every single word of the *Nighantu*, his commentary therefore is valuable, for it shows the state of the *Nighantu* in his day Moreover, in the introduction to his Commentary, he gives a general description of the many manuscripts of the *Nighantu* known to him He says तेषु च केषुचिदर्थेषु लेखकप्रमादादिभिः कानिचित्पदान्यधिकान्यासन् । अन्येषु च कानिचिद्भूतानि । अपरेषु च कानिचिदपहाय कानिचित् विश्रुतानि । अक्षराणि च विपर्यस्तानि । एव व्याकीर्णेषु कोशेषु नियमैकभूतस्य प्रतिपदनिर्वचननिगमप्रदर्शनपरस्य कस्यचिद् व्याख्यानस्याभावात् नैचष्टुक काण्डभुत्सप्तप्रथिमासीत् ।

He has attempted to supply a critical edition, for he says that Yāska explained 150 words of the *Nighantuka Kānda*, and Skandasvāmī, in his commentary on Yāska, added some more, bringing the total to 200, so the evidence of Yāska and Skandasvāmī was very valuable for these 200 words About the rest he says अन्येषां च पदानामस्यत् कुले समान्नायो-  
ध्ययनस्याविच्छेदात् श्रीवेङ्कटाचार्यतनयस्य माधवस्य माध्वकृतौ नामानुक्रमण्य आख्या-  
तानुक्रमण्यः स्वरोनुक्रमण्य निपातानुक्रमण्य निर्वचनानुक्रमण्यस्तदीयस्य माध्वस्य च  
वङ्गः पर्यालोचनात् वङ्गदेशसमानीतात् वङ्गकोशनिरीक्षणाच्च पाठः संशोधितः ।

Devarāja has frequently given the readings of former commentators like Skandasvāmi Bhaṭṭa Bhāskaramiśra and Mādhava when he differed from them. His commentary has therefore the value of a collation of a number of manuscripts brought as he says from various parts of the country and also of the collation of former commentaries. I have carefully examined it and noted all the differences as the foot notes to the text will show

d Roth's edition of the Nighaṇṭu

Roth examined the commentary of Devarāja but the manuscripts which he used were probably defective so that his results are unsatisfactory. Often he attributes readings to Devarāja which are not to be found in the published text of that commentator—for instance (I 11) the reading पा is attributed to Devarāja who actually reads पा. he also passes over variants given by Devarāja. Devarāja gives ममा as a variant for मया which Roth does not mention. Similarly Devarāja gives मुरा (I 12) as a different reading, which Roth again does not notice. Devarāja gives प्रय for पय which Roth ignores. Other cases are

- I 14 Roth attributes यदय to Dev., who reads यद्य and gives यया as a variant.
- I 13 Dev gives अनावय for पय as the reading of Mādhava, unnoticed by Roth.
- I 13 Dev gives ऐवय for अवनय as another reading unnoticed by Roth.
- I 14 Roth attributes अविश्वस to Dev. whose actual reading is अविश्वस.
- I 15 Dev reads उपस for उपस and gives उपस as the reading of Skandasvāmi unnoticed by Roth.
- I 16 Dev gives अविश्वस as another reading for अविश्वस unnoticed by Roth.
- II 1 Dev gives अविश्वस as the reading of Mādhava for अविश्वस, Roth does not notice it.
- II 5 Dev gives अयय as a different reading for अयय. Roth does not notice it.
- II 7 Dev gives प्रय as the reading of Skandasvāmi also but he further gives अय as a variant. Roth does not notice it.
- II 7 Dev gives अय as a variant for अय. Roth does not notice it.

It is unnecessary to multiply instances for all such cases can be easily found in my foot-notes to the text of the Nighaṇṭu



Roth does not give any various readings for the fourth chapter of the *Nighantu*, although the evidence of the manuscripts as shown in this edition proves that there are several such variants

There are a few inaccuracies of accent, for instance in III 13 अग्निर्नये is accented in manuscripts, but not so in Roth's edition

There is, however, a serious omission in IV 2 हरयाणः has been omitted between अहयाणः and अरितः. That the omission is an oversight appears from the fact that though this section is stated to contain 84 words, Roth's edition has only 83. Yāska explains every word of the fourth and fifth chapters of the *Nighantu*. His evidence is therefore particularly valuable for a critical edition of the fourth and fifth chapters. He gives हरयाणः in its proper place and explains it. Both the recensions agree in reading हरयाणः between अहयाणः and अरितः, and the testimony of Devarāja and Yāska supports this reading. The omission<sup>1</sup> in Roth's edition is thus evidently due to an oversight.

The evidence of Yāska on the fourth and fifth chapters of the *Nighantu* indicates that he follows the longer recension. Thus in IV 1 the shorter recension gives इषिः, but Yāska reads इषिरेण, which is also the reading of the longer recension. Again नूच, which is omitted by the shorter recension, is explained by Yāska. In IV 2 दूतः is omitted by the shorter recension, but not by Yāska. Devarāja has also followed the longer recension, and this choice seems to be followed by a long line of commentators, and is also, as Devarāja says, supported by an unbroken tradition in his own family. The shorter recension has undoubtedly preserved the original form of the text, at least towards the end of the sections, but the weighty testimony of Yāska is against it. I have therefore given the text and the order in which the words occur in accordance with the longer recension, though at the end of every section I have placed side by side the text of both recensions.

#### e Bib Ind edition of the Nighantu

Sāmaśāmi's edition of the *Nighantu* is useful, for besides publishing the commentary of Devarāja Yajvan it supplies a much larger number of various readings than Roth. But it suffers from the one defect of presenting only Devarāja's reading of the text of the *Nighantu*. The commentary of Devarāja, however valuable as giving the various readings of the manuscripts of his time, cannot be made the sole basis of an edition of the *Nighantu*. Moreover, occasionally the text in this edition contains words which are not justified either by the evidence of the manuscripts of

<sup>1</sup> This was admitted, and later on rectified by Roth himself



The third chapter deals with abstract qualities such as heaviness, lightness, &c. The arrangement, of course, is not scientific, nor, in many cases, even systematic, but it shows at least an attempt to group the words methodically. The compilation of the *Nighantu* is the earliest known attempt in lexicography. In India it marks the beginning of the *Kośa* literature, and later *Kośās* have sometimes been called *Nighantavas*. The *Nighantu* contains only a small number of the words of the *R̥gveda*, and as it does not contain any explanations of the words collected, in Sanskrit or any other language, the modern term 'dictionary' cannot be applied to it, although the *Kośās* can be so called. It should rather be called a vocabulary, which is a book 'containing a collection of words of a language, dialect, or subject' when 'the words are few in number, being only a small part of those belonging to the subject, or when they are given without explanation, or some only are explained, or explanations are partial'.

#### h The author of the Nighantu.

Nothing definite is known of the author of the *Nighantu*. There is a vague reference to the time of its compilation in the *Nirukta* I 20, which attributes the compilation of the *Nighantu* along with other *Vedāṅgas* to a later generation of the sages who had no direct perception of *dharma* (truth).

The following two verses occur in the *Mokṣa parvan* of the *Mahābhārata*, chapter 342 86, 87

वृषो हि भगवान् धर्मः ख्यातो लोकेषु भारत ।

निघण्टुकपदाख्ये विद्धि मां वृषमुत्तमम् ॥

कपिर्वराहः श्रेष्ठश्च धर्मश्च वृष उच्यते ।

तस्माद् वृषाकपि प्राह कश्यपो मां प्रजापतिः ॥

Some conclude from the second verse that Kaśyapa,<sup>1</sup> the Prajāpati, is the author of the *Nighantu*, for the word *vr̥ṣākapi* occurs in the *Nighantu*. It is not safe to build any argument upon such evidence, for supposing that Kaśyapa did invent the word *vr̥ṣākapi* he would be the last person to put his own word in a list of difficult words like those of the *Nighantu*. The *Nighantu* is probably not the production of a single individual, but the result of the united efforts of a whole generation, or perhaps of several generations.

<sup>1</sup> The theory of Kaśyapa's authorship is indeed absurd, and hardly deserves any mention, but as many people in India believe in it, and seriously put it forward, I thought it necessary to make a passing reference to it.

## THE NIRUKTA

## a Earlier editions of the Nirukta.

The *editio princeps* of the *Nirukta* was brought out by Rudolph Roth and published at Göttingen in 1839. Sanskrit scholarship in Europe was then in its infancy. The bulk of the Vedic literature was as yet accessible in manuscripts only. Even the text of the *Rigveda* in print was not available. Max Müller having given to the world the first two volumes only of his edition of the *Rigveda* with Sayana's commentary.<sup>1</sup> Guides to Vedic studies which are now indispensable such as Prof. Macdonell's *Vedic Grammar* and books of reference like Bloomfield's *Vedic Concordance* did not exist at that time. There was not even a good *Vedic* dictionary. Taking these facts into consideration Roth's achievement was remarkable. He was the first to observe that the text of the *Nirukta* has been handed down in two recensions, a shorter and a longer one and to prepare a critical edition of the same based on the manuscript material to which he then had access. It must be admitted that as far as the text of the *Nirukta* is concerned Roth's work has not been superseded so far and this fact alone is very creditable to the author of a work published nearly 60 years ago and speaks highly of the critical judgement exercised by him in the constitution of the text.

But it is obvious that a work produced under such circumstances and about three-quarters of a century ago shows certain defects and limitations. First of all the materials at his disposal were scanty. For instance he seems to have consulted only one manuscript of Durga's commentary (MS. XIII 142<sup>2</sup>) by no means an accurate manuscript and Roth's incorrect quotations from Durga's commentary which I have pointed out in my notes are perhaps due to the errors of this manuscript. Hence he could not have found it a very reliable guide. Secondly many of the then prevailing methods of indicating references are now obsolete as for instance Roth's division of the *Rigveda* into *Mandala anuvāka* &c. which has curtailed, to some extent the usefulness of his *Verzeichnis* pp. 217-24. He gives a list of various readings at the end of the first and the second part of the *Nirukta* but does not specify that such and such a variant is to be found in such and such a manuscript, a very unsatisfactory method of procedure, which no modern editor would follow. Further Roth has adopted the text of the longer recension in his edition but he does not

<sup>1</sup> Professor J. W. Kernagel has been kind enough to write to me from Hl that a Roth *Nirukta* first began to be printed in 1817 he could not therefore have made use of Max Müller's edition of the *Rigveda*, the preface to the first volume of which is dated Oct. 1849.

<sup>2</sup> Described by K. H. in the *Catalogue of Sanskrit Manuscripts in the Bodleian Library*, vol. II, p. 108.

show any reason for this preference. As proved by me elsewhere, the longer recension does not represent the original text of the *Nirukta*. Again, he divided the *pariśiṣṭa* into two chapters, the 13th and the 14th, a division not supported by the evidence of older manuscripts, which makes the whole of the *pariśiṣṭa* to consist of one chapter (the 13th) only. Roth is also wrong in using the term *Nargama Kāṇḍam* as applicable to the first three chapters of the *Nirukta*, the right term being *Narghantuka Kāṇḍam*. Further, there are some inaccuracies in the text of the *Nirukta* itself, which I have pointed out in my notes. Again, there is the inexplicable inconsistency in using large type for printing some Vedic quotations, and small type for others, even when they are of the same length, and are cited from the same Veda. For instance, the passage अ॒पि॒त्वे नः॑ प्र॒पि॒त्वे तू॒य॒मा ग॒हि<sup>1</sup> is printed in large type and is accented, whilst the immediately following passage अ॒भी॒के चि॒दु॒लो॒का॒द्यत्<sup>2</sup> is printed in small type, and is not accented, although both quotations are from the *Rgveda*. Other examples are उ॒पो॒प मे॒ परा॑ सृ॒ष्ट॒ मा मे॒ द॒क्षा॒णि स॒न्य॒थाः<sup>3</sup> is in large type and accented, but न॒मो म॒ह॒द्भ्यो न॒मो अ॒र्भ॒केभ्यः<sup>4</sup> is in small type<sup>5</sup> and unaccented. Again, ति॒र॒श्चि॒द॒र्य॒या परि॑ वृ॒त्ति . . .<sup>6</sup> is in large type and accented, while पा॒त्रे॒व मि॒न्द्र॒न्स॒त एति॑ . . .<sup>7</sup> is in small type and unaccented, and अ॒भी य ऋ॒षा॒ नि॒हि॒ता॒स उ॒च्चा<sup>8</sup> is in large type and accented, while प॒ञ्च॒न्तो द्या॒मि॒व क्षु॒मिः<sup>9</sup> is in small type and unaccented. Again, य॒स्यामु॒ग्र॒न्तः प्र॒हरा॑मि॒ श्रे॒यम्<sup>10</sup> is in large type<sup>11</sup> and accented, while त्रिः॒ स्र मा॒हः अ॒थ॒यो वै॒त॒सेन॑<sup>12</sup> is in small type and unaccented. And य॒स्य शु॒ष्मा॒द्रो॒द॒सी अ॒म्य॒सेता॑म्<sup>13</sup> is in large type and accented, while रे॒जते॑ अ॒मे पृ॒थि॒वी म॒खेभ्यः<sup>14</sup> is in small type and unaccented.

In one case, Roth treats both quotations in the same manner. व॒स्त्रीभिः॑ पु॒त्र॒स्यु॒वो अ॒दा॒गम्<sup>15</sup> is in large type<sup>16</sup> and accented. य॒द॒त्यु॒प॒नि॒ष्टि॒का य॒दु॒च्चो अ॒ति॒ सर्प॑ति<sup>17</sup> is also in large type and accented.

<sup>1</sup> RV viii 4 3, N iii 20, Roth's ed, p 62

<sup>2</sup> RV x 133 1

<sup>3</sup> RV i 126 7

<sup>4</sup> RV i 27 13

<sup>5</sup> Roth's ed, p 63

<sup>6</sup> RV v 75 7

<sup>7</sup> RV vii 104 21

<sup>8</sup> RV i 24 10

<sup>9</sup> RV iv 7 8

<sup>10</sup> RV x. 85 37

<sup>11</sup> Roth's ed, p 64

<sup>12</sup> RV x. 95 5

<sup>13</sup> RV ii 12 1

<sup>14</sup> RV vi 66 9

<sup>15</sup> RV iv 19 9

<sup>16</sup> Roth's ed, p 63

<sup>17</sup> RV viii 102 21

This practice of Roth is misleading, and is perhaps responsible for the fact that several Vedic passages printed in small type are omitted as occurring in the *Nirukta* by Bloomfield in his *Vedic Concordance* a few such examples are the following *समुदीरं शुचोऽग्नौ न*<sup>1</sup> printed in small type and without accents in Roth's edition,<sup>2</sup> is not mentioned in VC. as being quoted by Yāska, and similarly—

अनीके विदुषीषदत्<sup>3</sup>

गातुं जयवत्सुपयो वनाय<sup>4</sup>

कुत्साय मन्मथद्वय<sup>5</sup>

यथा ह्य २२५ सप्त विभुह<sup>6</sup>

and also *यद्वरं आह्वयितम्*, a fragment of RV I 164 12, and quoted in the *Nirukta* 4 27, and *यमक्षियुत* a fragment of VS 7 1 quoted in N 5 6, are ignored (Besides the reference of *परं भूयो अगुपरेहि यन्वा*<sup>7</sup> is wrong in VC<sup>8</sup> It is quoted in N 11 7 and not in N 10 7 as stated there Also the reference to *वीहि मूरं पुरोडागम्*<sup>9</sup> is wrong in VC.<sup>10</sup> where it is RV III 46 3 while the correct reference is RV III 41 3 Other cases are *ऊर्वं ह्य पप्रथे वामो अग्नि* RV III 30 19<sup>c</sup> is wrongly given as IV 30 10 in VC cf. p 285<sup>a</sup> the reference of *क्षिणो न दीपमन्वेति पाप* is wrongly given as IX 63 5<sup>b</sup> in VC p 930<sup>b</sup> while the correct reference is VII 63 5<sup>b</sup>)

### *The Bib Ind Edition of the Nirukta*

This was published at Calcutta under the editorship of *Śrīmadram* from 1882-01 Its chief merit is that it, for the first time, supplies us with the commentary of *Devardya Jayvan* on the *Nighanṭu* and of *Durga* on the *Nirukta*. It also adds an index to the words of the *Nighanṭu* as well as to the words of the *Nirukta*. The practical utility of this index however suffers much from its being separated into three indexes one for each volume and not consisting of one single whole. Besides many misprints and errors of *Sandhi*, the text constituted is not very valuable from the critical point of view and is thus not a trustworthy basis for further research. The editor although his text generally agrees with the shorter

<sup>1</sup> RV vi. 55. 5; N III 16; VC, p. 1062 b.  
Roth's ed., p. 60.

p. 223 b.

<sup>2</sup> RV vi. 7 6; N vi. 3 Roth's ed. p. 91;  
VC, p. 639 b.

<sup>3</sup> RV x. 81. 1; N xl. 7

<sup>4</sup> Cf. Bloomfield, *Vedic Concordance*, p. 566 b.

<sup>5</sup> RV III 41. 3; N iv 19

<sup>6</sup> Cf. p. 897 b.

<sup>7</sup> RV iv 51. 1; N iv 25; Roth's ed., p. 74;  
VC, p. 846 b.

<sup>8</sup> RV iv 188. 1 N iv 25; loc. cit., VC.

recension, does not seem to realize that there are two recensions of the text of the *Nirukta*, and has thus unconsciously introduced an element of eclecticism in his edition. For instance, he omits the phrase आचार्यः कक्षात् (vol. II, p. 49), probably on account of its being not found in the manuscripts of the shorter recension, but he puts the line सुवासाः कल्याणवासाः कामयमाना ऋतुवालेषु (vol. II, p. 132) within brackets in his constituted text, although it is omitted by manuscripts of the shorter recension. Further, he omits the passage वृत्ता वा तिष्ठतीति वा वा वीयते निवासकर्मणः from his text, adding it in a foot-note with the remark इत्यधिकः पाठः (vol. II, p. 181). This shows that he does not follow any general plan with regard to the additional passages of the longer recension, as he sometimes puts them within brackets in the text itself, and sometimes adds them in foot-notes. This would also imply that he does not regard the passage, which he puts within brackets, as interpolations, but only those which he adds in foot-notes, this, to say the least of it, is altogether an arbitrary distinction, made with reference to the additional passages of the longer recension. Further, he is not consistent even in this, for occasionally he puts passages of the shorter recension within brackets as well (see vol. III, pp. 121-22). Examples might be multiplied. Both these editions (i.e., Roth and Bib. Ind.) are very meagrely punctuated, and many sentences, being not properly divided, are misleading or tend to be obscure.

### *The Bombay Edition*

Another excellent edition of the *Nirukta*, together with Durga's commentary, is that of Mahamahopādhyāya, P. Śivadatta, published at Bombay in 1912. In type, in paper, and in general get-up it marks a distinct improvement on its predecessors. The sentences are intelligently divided, and, to a great extent, the obscurities due to defective punctuation in previous editions have been removed. The text followed is that of the longer recension, and the criticism to which Roth's text is subject, except his inconsistency with regard to the use of large and small type, is applicable to the Bombay edition as well. The editor does not state whether he uses any manuscripts or not in the constitution of his text. As a matter of fact, as expressly mentioned in his introductory remarks, he has taken the two previous editions as the basis of his own work. A critical edition of the *Nirukta* professing to represent the archetype as closely as possible, and based on the manuscript material hitherto not utilized is therefore still a *desideratum*. I have, on these grounds, undertaken to edit the *Nirukta* afresh.

Detailed Description of Manuscripts <sup>1</sup>

MS. Max Muller Memorial a. 8 M1

## PART I. A.D. 1749

Contents The *Aṣṛukta* of Yāska in the longer recension, the text of which consists of two manuscripts, containing the two parts (the *pūrvārṇha* and the *uttarārṇha*) respectively The work is divided into chapters (*adhyāyas*) and sections (*khandaś*) thus Chapter I, which contains 20 sections, begins on f 1 v and ends on f. 10 r Chapter II 28 sections, ends on f. 21 r Chapter III, 22 sections, ends on f 32 v Chapter IV has 27 sections, and ends on f. 42 v Chapter V 28 sections ends on f. 53 v Chapter VI 36 sections ends on f 68 r The chapters are written consecutively and at the end of each chapter there is added a short summary quoting the first word or words of every section—thus indicating and also expressly stating the number of sections in the chapter The text is bounded on both sides by double red lines, sometimes carelessly drawn, regularly up to f. 25 r., after which similar red lines only occasionally appear A short red vertical stroke is placed above the letter where it indicates the application of the rules of euphonic combination and is also used to mark the termination of a sentence being thus a sign of punctuation. The *danda* appears at the end of a section only but also points out the beginning and ending of a quotation. The red vertical stroke is often confining as the accent in Vedic quotations is also marked with red ink.

There are two figures drawn vertically in red ink on f 1 r. One looks like a goddess, probably *Durgā* seated in a chariot with a flying banner the other is the god *Ganēsa*, seated on an ornamented lotus, to which is added in black ink the representation of a small bird, probably a peacock. The two figures contain between them the words (sic) ॥ विष्णो युर्ययु ॥ ॥ An attempt has been made to colour ff 14 29 42 49 64 with yellow pigment which is frequently used also to obliterate, though only with partial success, individual words, syllables and letters. Black pigment is also employed to obliterate, for instance on f. 24 v where half a line is completely covered. The manuscript is neat, well preserved, and accurate. It is the best among those belonging to the longer recension.

<sup>1</sup> From the point of view of the general reader the detailed description of the manuscripts can be much curtailed. But as the manuscripts of the Max Müller Memorial and Chandra Shum Shere collections have not been so far catalogued, this division, in addition to supplying information with regard to the manuscripts material available for a critical edition is also intended to serve the purpose of a descriptive catalogue. And as Professor A. A. Macdonell is in favour of it, I have retained the whole of it, without any curtailment.



Size  $8\frac{3}{4}'' \times 3\frac{3}{4}''$

Material Paper

Number of leaves 11 + 68

Number of lines per folio 9, ff 3 v-13 v have 10 lines each

Character Devanāgarī

Date On fol 68 r (*src*) सके १६७१ (= A D 1749 प्रमाथीनामसंवत्सरे  
आश्वीनवद्युतीयादिने लिखित (i.e. finished on the third day in the first fort-  
night of the month of Āśvan)

Scribe On f 68 r (*src*) कासीनाथ अनत पुस्तकं लिख्यते श्री सदाशिवार्पणमस्तु ॥  
॥ श्री ॥ क् ॥ He seems to be a faithful copyist, for he remarks (*src*)

यादृशं पुस्तकं दृष्ट्वा तादृशं लिखितं भवति ।

यदि शुद्धमशुद्धं वा मम दोष न विद्यते ॥

Peculiarity of spelling *t* is doubled in conjunction, e.g. *tya* = *ttya*

## PART II A D 1775

Contents The *Nirukta* of Yāska, Chapters VII-XIII, in the longer recension The text is divided into chapters (*adhyāyas* and *khandas*), and sections thus Chapter VII has 31 sections, begins on f 1 v and ends on f 11 r Chapter VIII has 22 sections, and ends on f 16 r Chapter IX has 43 sections, and ends on f 24 r Chapter X has 47 sections, and ends on f 33 r Chapter XI has 50 sections, and ends on f 43 v Chapter XII has 46 sections, and ends on f 54 v Chapter XIII has 50 sections, and ends on f 70 r The so-called two chapters of the *parīkṣita* are treated as one All the chapters are written consecutively without a break Chapter VII begins with श्री गणेशाय नमः ॥ श्री वेदपुराणाय नमः ॥ Chapters VIII and X begin with ॥ हरिः ओ३म् ॥ Chapter IX with ॥ श्री हरिः ओ३म् ॥ Chapter XI with क् ॥ श्री विठलप्रसन्न ॥ क् ॥ Chapter XII with ॥ र्ज ॥, and Chapter XIII with ॥ श्री ॥ र्ज ॥ Sect 14 of the thirteenth chapter also begins with ॥ र्ज ॥ The last word of the 13th section of the same chapter is repeated At the end of each chapter a short summary, which quotes the first word or words of each section and states the number of sections in the chapter, is subjoined The text is bounded on both sides by double red lines from f 11 r to f 33 v Punctuation is similar to that of Part I Ff 6 r-10 v do not give the Vedic stanza in full in the text itself, where the first few words only of the stanza are written, while the remaining part of the stanza is added in the margin Black pigment is used to obliterate a part of the line on ff 60 v and 63 r F 66 is coloured light blue This is also a neat, well-preserved, and accurately written manuscript

Size .  $8\frac{3}{4}'' \times 3\frac{3}{4}''$ , and after f 32,  $8\frac{1}{2}'' \times 3\frac{3}{4}''$

Maternal Paper

Number of leaves 70 + in blank.

Number of lines per folio 9

Character DovanAgarfi.

• गु १३ (i.e. finished on the thirteenth day of the bright fortnight of the month of *Caitra*)

Scribo On f 70 r **भृगुविधानायमङ्ग**

Although these two parts are brought together in the same volume in order to make up the text of the *Arukta* they are not related to each other except in so far as they both belong to the longer recension. They were copied at different times as their respective dates show. And the fact that the first part uses the Śaka era while the second the Vikrama era indicates that the former comes from the south, while the latter from the north. For the sake of convenience I have used the sign M I for both these parts.

## MS Max Muller Memorial d 23 M2

Contents The first half (Chapters I-VI) of the *Aṣṭakā* in the longer recension. The text is divided into chapters and sections thus Chapter I begins with श्री गणेशाय नमः ॥ on f 1 v, 3 has 20 sections and ends on f 10 r Chapter II has 28 sections and ends on f 19 r Chapter III has 22 sections, and ends on f 27 v Chapter IV has 27 sections and ends on f 35 v Chapter V has 28 sections, and ends on f 44 r Chapter VI has 36 sections, and ends on f 55 v The text is bounded on both sides by double red lines. Punctuation is similar to M1 The Vedic stanzas are not given in full, but the word ऋक् is added after the first two or three words of the quotation thus f 5 r अथर्वणं कथयन्ता ऋक् ॥ In *Samadhā* the sign of the omission of short *a* is retained but not always, e.g. f 2 r वर्धतेऽपधीयते and अथर्वणि *loc. cit* Fl 5 10 15 20 25 30 35 40 45 50 i.e. every fifth except the last is coloured with yellow pigment.

It is a very neat and beautifully written and modern manuscript.

Size 10 $\frac{1}{2}$  x 4 $\frac{1}{2}$ '

Maternal Paper

Number of leaves  $11 + 55 + 11$  blank.

Number of lines 0

Charactor Devanāgarī.

Date Not given, but looks modern.

Scribe Not known.

The colophon runs इति निवर्त्ते पञ्चोऽध्यायः ॥ शुभं भवतु ॥

MS Max Muller Memorial, d 24 M3

Contents The *Nirukta* of Yāska in the shorter recension The *parīkṣita* is treated as one chapter, and all the 13 chapters are written consecutively, the *pūrvārdha* being separated from the *uttarārdha* only by the words (sic) ॥ इति अर्धः ॥ The text is divided into *adhyāyas*, *pādas*, and *khandas* thus Chapter I begins on f 1 v with the words ॥ श्री गणेशाय नमः ॥ has 4 *pādas*, which end on ff 3 r, 7 r, 9 v, and 11 v respectively

The sections are numbered continuously the numbering of sections in each *pāda* being not afresh, but the continuation from the previous section —thus Chapter I has 27 sections, the 1st *pāda* comes to an end after the 5th section, 2nd *pāda* after the 15th section, the 3rd *pāda* after the 21st section, and the 4th *pāda* after the 27th section Chapter II has 7 *pādas* 1st *pāda* has 7 sections, and end on f 14 r, 2nd *pāda* has 5 sections, and ends on f 16 r, 3rd *pāda* has 3 sections, and ends on f 17 r. (where it is wrongly stated 1 वृत्तीयस्वार्धः 1), 4th *pāda* has 7 sections, and ends on f 18 v, 5th *pāda* has 3 sections, and ends on f 19 v, 6th *pāda* has 5 sections, and ends on f 21 r, 7th *pāda* has 6 sections, and ends on f 23 v Sections in this chapter are not numbered continuously, but at the end of the chapter, the total number of the sections is stated thus (sic) सप्तमः पादः 1 स्वाङ्का ३६ ॥ इति द्वितीयोऽध्यायः Chapter III has 4 *pādas*, the 1st *pāda* has 7 sections, and ends on f 26 r, the 2nd *pāda* has 6 sections, and ends on f 29 v, the 3rd *pāda* has 6 sections, and ends on f 32 r, the 4th *pāda* has 6 sections, and ends on f 35 r As in Chapter II, the total number of sections is stated to be 25 Chapter IV has 4 *pādas*, the 1st *pāda* has 8 sections, and ends on f 37 v, the 2nd *pāda* has 8 sections, and ends on f 40 r, the 3rd *pāda* has 6 sections, and ends on f 43 r, the 4th *pāda* has 7 sections, and ends on f 45 v As before, the total number of sections is given in the colophon on f 45 v as 29 Chapter V has 4 *pādas*, the 1st *pāda* has 6 sections, and ends on f 48 v, the 2nd *pāda* has 8 sections, and ends on f 51 v, the 3rd *pāda* has 7 sections, and ends on f 54 r, the 4th *pāda* has 10 sections, and ends on f 57 v, the total number of sections being given as 31 Chapter VI has 5 *pādas*, the 1st *pāda* has 5 sections, and ends on f 60 r, the 2nd *pāda* has 13 sections, and ends on f 65 v, the 3rd *pāda* has 8 sections, and ends on f 68 v, the 4th *pāda* has 5 sections, and ends on f 70 v, the 5th *pāda* has 8 sections, and ends on f 73 v, the total number of sections, 1 e 39, being added in the colophon, which runs as follows (sic) पञ्चमः पादः ॥ षष्ठोऽध्यायः ॥ षाड्यकां ३९ ॥ छ ॥ ६ ॥ इति अर्धः ॥ Chapter VII has 7 *pādas*, the 1st *pāda* has 5 sections, and ends on f 75 v the 2nd *pāda* has 3 sections, and ends on f 76 v (wrongly numbered

as 75 on the restored part), the 3rd *pāda* has 10 sections, and ends on f. 79 r the 4th *pāda* has 5 sections, and ends on f. 80 v the 5th *pāda* has 3 sections, and ends on f. 81 v the 6th *pāda* has 9 sections, and ends on f. 83 v the 7th *pāda* has 9 sections and ends on f. 86 v the total number of sections, i.e. 44 is added in the colophon. Chapter VIII has 3 *pādas* the 1st *pāda* has 4 sections and ends on f. 88 r the 2nd *pāda* has 12 sections, and ends on f. 91 v the 3rd *pāda* has 7 sections, and ends on f. 93 v, the total number of sections, 23 is stated in the colophon as before. Chapter IX has 4 *pādas* the 1st *pāda* has 10 sections, and ends on f. 96 r, the 2nd *pāda* has 11 sections, and ends on f. 98 v the 3rd *pāda* has 13 sections and ends on f. 102 r the 4th *pāda* has 9 sections, and ends on f. 104 r the total number of sections being 43 Chapter X has 4 *pādas* the 1st *pāda* has 13 sections, and ends on f. 108 r, the 2nd *pāda* has 11 sections, and ends on f. 110 v, the 3rd *pāda* has 13 sections, and ends on f. 114 r the 4th *pāda* has 10 sections, and ends on f. 116 v the total number of sections being 47 Chapter XI has 4 *pādas* the 1st *pāda* has 12 sections, and ends on f. 119 r the 2nd *pāda* has 9 sections, and ends on f. 121 v the 3rd *pāda* has 13 sections, and ends on f. 125 r (the colophon is completely obliterated with black pigment) the 4th *pāda* has 16 sections, and ends on f. 128 v the total number of sections being 50 Chapter XII has 4 *pādas* the 1st *pāda* has 11 sections and ends on f. 131 v, the 2nd *pāda* has 8 sections, and ends on f. 133 v the 3rd *pāda* has 15 sections, and ends on f. 136 v the 4th *pāda* has 12 sections, and ends on f. 140 r the total number of sections as stated in the colophon is 46 Chapter XIII written consecutively has 4 *pādas* the 1st *pāda* has 13 sections—the last word of the 13th section is repeated, a sign of the termination of the chapter—and ends on f. 144 r the 2nd *pāda* has 19 sections, and ends on f. 152 v the 3rd *pāda* has 9 sections, and ends on f. 155 r the 4th *pāda* has 7 sections, and ends on f. 157 v

It marks the accent not only on Vedic stanzas, but on fragments of Vedic quotations also several words preceding the quotation are similarly marked. The *danda* appears at the end of a section, or the beginning and end of a quotation.

Size  $9\frac{1}{4}' \times 3\frac{1}{4}''$

Material Paper

Number of leaves ii + 157 + ii blank.

Number of lines 3 f. 157 has 9 lines.

Character Devanāgarī.

Date Not given, but rather old

Scribe Not known.

**Injuries** It is a very much injured manuscript, f 12 is torn on the left-hand side, and the text is restored on a patched-up piece of paper, a part of ff 23 and 52 is injured and the text is similarly restored, on f 153 v and 154 v the right half is restored, f 157 is restored in a different handwriting. Besides, the leaves are torn in innumerable marginal spaces, but without injuring the text.

**Peculiarity of spelling** It has preserved the old calligraphy. Some of the chief peculiarities are ध् with आ is sometimes written as धन, e g. f 1 v, line 5, प्रधान is written प्रधन. Cf also f 1 v, line 6

ऐ is written as ऐ, e g f 1 v, line 5, तचै = तचि, f 2 v, line 1, तेनैव = तेनेव, f 63 r, line 2, नैरुक्ताः = निरुक्ताः, and so on

ए is occasionally written as ए, e g f 2 r, line 5, वेदे = वेद and जायते = जायात, line 6, वर्धते = वर्धात, f 2 v, line 8, व्यपेत्यतस् = व्यपोत्यतस्.

But in the case of ए this method is not always adhered to, occasionally ए is written in the ordinary way, e g, f 2 v, line 5, अर्वागर्थे and not अर्वागार्थ, f 2 v, line 7, पूजितार्थे and not पूजितार्थ, f 63 r, line 2, यदन्ये and not यदान्य, व्ययेयुः and not व्याययुः

ओ is written as ओ, e g, f 2 r, line 1, गौः = गौः, line 2, वचनमौदुवरायणः = वचनामौदुवरायणः, line 8, सायौगिकाना = सांयोगिकाना

Occasionally प is written like य, and the sign of उ in conjunction is added, not at the bottom, but on the side of a letter, e g, f 1 v, line 3, इत्यौपमन्यवो = इत्यौपमन्यवो, but f 2 r, line 1 पुरुषो is written in the ordinary way, f 1 v, line 3, स्तुः = स्तः

त् is written as a short horizontal stroke in conjunction with other letters, e g, f 1 v, line 4, चत्वारि = चत्वारि, line 6, सत्त्व = सत्त्व, f 2 r, line 5, अनित्यत्वात्कर्म = अनित्यत्वात्कर्म, f 1 v, line 7, मूर्त्त = मूर्त्त.

त् is occasionally written as a short horizontal stroke, even when it is not a conjunct consonant, e g, f 2 r, line 2, चतुष्ट = चतुष्ट, but in conjunction with य it is written in the ordinary way, e g, cf अनित्य above, and प्रभृत्य, f 1 v, line 6. There is dittography also, e g, f 2 r, line 3, युगपदुत्पन्नाः।

The manuscript belongs to a period when calligraphy was still in a process of transition, consequently it preserves the old and new forms of letters side by side, it cannot therefore be later than the fifteenth century. I think that among the manuscripts of the *Nirukta* in the Bodleian this is the oldest and best manuscript belonging to the shorter recension.

MS. *Max Müller Memorial c. 9* M 4.

Contents The *Nirukta* (7-14 chapters the *parvisṣṭa* is treated as two chapters) in the longer recension. The text is punctuated with a short and vertical stroke indicating *Samāh* and the termination of a sentence while the *danda* appears at the end of a section or the commencement and end of a quotation. Accent is marked with red ink in Vedic quotations. The work is divided into chapters and sections, thus Chapter VII begins with **॥ श्री ऋषिर्वायव्य ऋषिः ॥ इति सूत्रम् ॥** on f. 1 v., has 81 sections, and ends on f. 15 v Chapter VIII has 22 sections and ends on f. 28 v Chapter IX has 48 sections, and ends on f. 85 r Chapter X has 47 sections, and ends on f. 49 r Chapter XI has 50 sections, and ends on f. 61 v Chapter XII has 46 sections, and ends on f. 75 r Chapter XIII has 18 sections, and ends on f. 79 v Chapter XIV has 87 sections, and ends on f. 96 r All the 14 chapters are written consecutively and at the end of each chapter a summary similar to that described on p 1 is added.

Size 11 x 5

Material paper

Number of leaves 11 + 96 + 11 blank.

Number of lines 7

Character Devanāgarī.

Date Not given.

Scribe Not known.

The colophon on f. 96 r runs as follows **॥ इति निरुक्ते परिशिष्टचतुर्दशोऽध्यायः ॥ १४ ॥ श्री रामवद्यरामवद्यवद्यराम श्री ॥**

It is a neat, well written, fairly accurate, and modern manuscript.

MS. *Chandra Shum Shere, d. 178* C 1

The text of the *Nirukta* is made up of two different manuscripts, which contain Chapters I-VI and VII-XII respectively but both are incomplete and both belong to the longer recension. The two parts are separated by a fragment of a third manuscript (ff. 38-43) which gives a part of Chapters XI and XII. The fragment has no value for the purpose of collation, and is therefore ignored.

## PART I.

Contents The *Nirukta* (Chapters I-VI) in the longer recension. The text is divided into chapters and sections thus Chapter I begins on f. 1 v., has 20 sections, and ends on f. 7 v Chapter II has 28 sections, and ends on f. 12 r Chapter III has 22 sections, and ends on f. 18 v

Chapter IV has 27 sections, and ends on f 25 r , Chapter V has 28 sections, and ends on f 30 r , Chapter VI has 35 sections only, the remaining sections are missing. The text is bounded on both sides by double red lines ff 1-21, by double black lines ff 11 r, 17 v, and 22-36, f 12 is written in a different handwriting. The accent is marked in red ink in Vedic stanzas only. Double short vertical red strokes are used to indicate *sandhi* and the end of a sentence, which are replaced by similar black strokes from f 7 v-f 12 r, which are again replaced by a similar single red stroke ff 19-30. The *danda*, as usual, appears at the end of a section only, or at the commencement and the termination of a quotation. The chapters are written consecutively. Numerous notes are added on the margin, and sometimes between the lines of the text also, e.g. ff. 2, 3, 12, 18 v, 19. At the end of each chapter a short summary, as described on page 1, is subjoined.

Size 13" x 5"

Material paper

Number of leaves 1 + 36 + 1 blank

Number of lines 10 ff 1-25, 11 ff 26-36

Character Devanāgarī

Date The last leaves of the manuscript are missing, neither the date nor the name of the scribe is known. From its appearance the manuscript looks old, f 8 is numbered as f 9, and f 9 as f 11, and the mistake continues up to the end, the reference to folios are therefore to the number added in pencil.

Injuries It is injured in many places, e.g. ff 7-12 on the top (left)

## PART II.

Contents The *uttarārdha* of the *Nirukta* (Chapters VII-XII) in the longer recension. The text is divided into chapters and sections thus: Chapter VII begins on f 1 v with the words ॥ श्री गणेशाय नमः ॥ ॐ ॥ has 31 sections, and ends on f 11 r (= f 54 r), Chapter VIII has 22 sections, and ends on f 15 v (= f 58 v), Chapter IX has 43 sections, and ends on f 23 v (= f 66 v), Chapter X has 47 sections, and ends on f 32 r (= f 75 r), Chapter XI has 30 sections, and ends on f 40 v (= f 83 v), Chapter XII has 43 sections only, and ends on f 48 v (= f 91 v), the remaining portion of the manuscript is missing. All the chapters are written consecutively, and at the end of each chapter a summary similar to that of Part I is added. The text is bounded on both sides by two sets of double black lines, ff 1-34 (ff 41-77) and ff 41-48 (ff 84-91), and by similar red lines ff 35-40 (ff 78-83). The accent is marked in red ink in Vedic stanzas.

only and a short vertical red stroke is occasionally used for punctuation the use of the *danda* is similar to that of Part I. F 9 (= f 52) is written in a different handwriting.

Size  $11\frac{1}{2}'' \times 4\frac{1}{2}''$

Material paper

Number of leaves 48 + 1 blank.

Number of lines: 9-10

Character Devanāgarī.

Date The last part of the manuscript is missing consequently the date and the name of the scribe are not known.

Injuries ff. 18 (= 61) 34-40 (= 77-83) are slightly injured in the top margin, f 22 (= 65) is practically defaced by black and yellow ink and f 28 (= 71) by water.

MS. *Chandra Shum Shere d. 181* C 2.

The text is made up of two different manuscripts.

### PART I

Contents The *pūrvārādhā* of the *Śruti* in the longer recension. The manuscript is fragmentary and incomplete containing Chapters I IV and a part of the first section of the V. The text is divided into chapters and sections. Chapter I has 20 sections and ends on f 13 v. Chapter IV has 27 sections and ends on f 26 r. Chapter V has 28 sections and ends on f 40 r. The accent is marked in red ink in Vedic stanzas only while a short vertical red stroke is used for punctuation. The words *(sic)* इति नीरक्षे पूर्वपदे मयनीप्रायः are wrongly added at the bottom of f 1 v in a different handwriting. F 1 r has a figure of Ganesa drawn rather crudely in red with two female attendants.

Size  $18\frac{1}{2}'' \times 5\frac{1}{2}''$

Material paper

Number of leaves 1 + 40

Number of lines 7-8.

Character Devanāgarī.

Date and scribe Not known.

Injuries ff. 13-14 are slightly injured by worms. It looks modern. The numbering in the original is wrong the reference is to the number added in pencil. It is full of mistakes.

Peculiarity of spelling f 2 l. 1 मय is written as मय्य, f 2 l. 1 नी is written as नै



## PART II

Contents The *uttanārdha* of the *Nirukta* (Chapters VII–XIII) in the longer recension The text is divided into chapters and sections thus Chapter VII has 31 sections, and ends on f 6 v (= 46 v), the colophon adds श्री रामो जयतेतरि ॥ छ ॥ Chapter VIII has 22 sections, and ends on f 10 r (= 50 r), Chapter IX has 43 sections, and ends on f 15 r (= 55 r), Chapter X has 47 sections, and ends on f 20 v (= 60 v), Chapter XI has 50 sections, and ends on f 26 v (= 66 v), Chapter XII has 46 sections, and ends on f 32 r (= 72 r), Chapter XIII begins on f 32 v (= 72 v), has 13 sections, and ends on f 34 v (= 74 v), the colophon runs (*sic*) ॥ इति निश्चेत्ते उत्तरपट्टके सप्तमोऽध्यायः ॥ छ ॥ शुभं भवतु ॥ छ ॥ श्री महागणपतये नमः ॥ the last chapter, which is also named XIII, has 37 sections, which are not numbered anew, but continuously from the previous section, and ends on f 42 r (= 82 r) Chapters VIII–XII are written consecutively, and a summary, similar to the one described on p 1, is added at the end of each chapter, but the summary on f 42 r (= 82 r) also includes that of the first 13 sections, although the summary of these sections is already subjoined on f 34 v (= 74 v)

The colophon on f 42 r (= 82 r) runs thus ॥ इति निश्चेत्ते त्रयोदशोऽध्यायः ॥ The text is bounded on both sides by double black lines, ff 1–23 (= 41–63) and ff 38–42 (= 78–82) by similar red lines, ff 24–36 (= 64–76), f 37 (= 77) is coloured yellow A short vertical red stroke is employed for punctuation, the dropping of *visarga* is indicated by adding them on the top of the letter just before the red stroke, e g f 1 v (= 41 v), l 3 प्रत्यक्षता<sup>१</sup> आध्यात्मि<sup>०</sup>, *op cit* l 4 पृथिव्या<sup>१</sup> इद्रम<sup>०</sup>, *op cit* l 8 पुरुषयोगा<sup>१</sup> अहमिति, and so on

Occasionally the short red stroke is written ॥, but the sign ॥ is not meant to point out the elision of short *a*, e g *op cit* l 5 प्रवोचमिद्रे Sometimes ॥ is replaced by × The *danda* appears at the end of a section, or at the beginning and end of a quotation The accent is marked in red ink on Vedic stanzas

Size 13 $\frac{1}{8}$ " × 5 $\frac{3}{8}$ "

Material paper

Number of leaves 42 + 1 blank

Number of lines 12–17

Character Devanāgarī

Date and scribe Not known

Injuries f 1 (= 41), ff 21–22 (= 61–62), f 23 (= 63) are slightly injured

It is a neat, but closely written manuscript

MS *Chandra Shum Shere d. 182* C3

The text of the *Nirukta* is made up of two manuscripts.

### PART I.

**Contents** The *pūrvārka* of the *Nirukta* in the longer recension. The work is divided into chapters and sections thus Chapter I begins on f. 1 v with the words (sic) श्री मेधेश्वर । श्री रामाय नमः has 20 sections, and ends on f. 7 r Chapter II has 28 sections, and ends on f. 12 r (ff. 8-9 contain ing sections 3-11 of the second chapter are missing in the original) Chapter III has 22 sections, and ends on f. 18 r (ff. 19 and 21-23 contain ing sections 11-12 and 14-19 are missing in the original) Chapter IV has 27 sections and ends on f. 23 v Chapter V has 28 sections and ends on f. 29 v Chapter VI has 36 sections and ends on f. 38 r The chapters are written consecutively the summary is added as usual punctuation and accents in Vedic stanzas are marked in red ink The text is bounded on both sides by double black lines, f. 1 r has a few laudatory verses written on it and the words (sic) अथ परिशीलं । हंस मुनिपदिति । अथ

A part of line 9 on f. 5 r., and of line 4 on f. 7 r of line 5 on f. 7 v., is obliterated with black pigment. Two lines are added to the top of f. 18 v f. 19 v is partially defaced by light red ink, and half a line on f. 20 r is similarly obliterated with red pigment. Colophon on f. 38 r runs thus । इति निरुक्ति पूर्वपट्टे षष्ठोऽध्यायः । श्री रामचन्द्राय नमः । श्री विश्वेश्वराय नमः । सुममभु । श्री पद्मेश्वराय नमः । A female figure is drawn on f. 38 v and a list of several articles is added. The prominent difference of ink characters carelessness, occasionally disproportionate red vertical strokes, frequent use of red ink for marginal notes, smudging of the black ink give a very untidy appearance to the manuscript.

Size  $12\frac{1}{2} \times 5\frac{3}{8}$

Material Paper

Number of leaves 1+38+1 blank

Number of lines 10-11

Character Devanāgarī.

Date and scribe Not known.

The name of the owner is given on f. 1 r as Godabole Lakṣmana Bhaṭṭa.

**Peculiarity of spelling** It occasionally writes र as ढ, e.g. f. 1 v., line 1 श्री रामाय = श्री ढामाय Like M 1 it frequently doubles t in conjunction with other letters, e.g. f. 1 v., line 2 समाहृत्य = समाहृत्य line 8 इत्योप मन्वय = इत्योपमन्वय, line 4 चत्वारि = चत्वारि line 8 निर्वृत्त = निर्वृत्त

## PART II

**Contents** The *uttarārdha* of the *Nirukta* (Chapters X–XIII) in the longer recension The text is divided into chapters and sections thus, Chapter X begins on f 1 r (=40 r), has 47 sections, and ends on f 16 v (=55 v) Chapter XI has 50 sections, and ends on f 31 v (=70 v.) These two chapters are written consecutively Chapter XII begins with ॥ श्री गणेशाय नमः ॥ has 46 sections, and ends on f 13 v (=83 v.) This seems to be a different manuscript from the previous one containing Chapters X–XI, the pagination begins anew, the handwriting is different, and unlike the former the text is bounded on both sides by double red lines The *parīṣista* is separated from Chapter XII, and is treated as one chapter The numbering of leaves starts anew from the first It begins with ॥ श्री ॥, on f 1 r (=84 r), has 50 sections, and ends on 14 v (=97 v) The last word of the 13th section is repeated, but the summary is added at the end of the 50th section The summary, as usual, is added at the end of every chapter The accent is marked in red ink in Vedic quotations, while a short vertical red stroke is used for punctuation A line in different handwriting is added at the bottom of f 1 v (=40 v) A line and a half in red ink is added on the right-hand margin of f 22 r (=61 r), part of the 50th section of the eleventh chapter is finished off on the top and right-hand margin on f 31 v (=70 v) A line is added on the top of f 11 v (=81 v) Section 43 of Chapter XIII is left out in the text, but added on the top and the margin on the right on f 13 r (=96 r)

Size 9" × 4"

Material Paper

Number of leaves 31 + 13 + 12 (=58) + 1 blank

Number of lines 7 to 9

Character Devanāgarī

Date and scribe Not known, the colophon runs thus ॥ श्री निरुक्त उत्तरार्धे सप्तमोऽध्यायः ॥

Injuries It is slightly injured by worms in several places, e.g. ff 7 4 (=47–54) and ff 1–3 (=84–86)

It has a modern look

MS *Chandra Shum Shere, d 179 C 4*

The text is made up of two manuscripts, containing the *pūrvārdha* and the *uttarārdha*, with the *parīṣista* respectively, each being copied by a different scribe, at a different place and period They will therefore be separately described

*MS 1 A.D. 1629 Copied at Benares.*

Contents The *purvārtha* of the *Āruka* in the shorter recension the text is divided into chapters, *pādas* and sections, thus Chapter I has 6 *pādas* the 1st *pāda* contains 5 sections, and ends on f 2 v it is not stated where the 2nd *pāda* comes to an end probably it should be ended after the 4th section as the number of the following section begins anew the 3rd *pāda* has six sections, and ends on f. 6 v the 4th *pāda* has 4 sections, and ends on f 8 r the 5th *pāda* has 2 sections and ends on f 9 v the 6th *pāda* has 6 sections, and ends on f 11 v 27 being the total number of sections given in the colophon which runs thus (*sic*) ॥ ६ ॥ २७ ॥ इति नेरुते मयमोऽध्यायस्य पद्यम् पादः ॥ मयमोऽध्याय समाप्तः ॥

Chapter II has 7 *pādas* the 1st *pāda* contains 7 sections and ends on f 13 v 2nd *pāda* contains 5 sections, and ends on f 16 r 3rd *pāda* contains 3 sections, and ends on f 17 r , 4th *pāda* contains 7 sections, and ends on f 18 v 5th *pāda* contains 3 sections, and ends on f 19 v 6th *pāda* contains 5 sections, and ends on f 21 r 7th *pāda* contains 6 sections, and ends on f. 23 r the total number of sections being 36 Chapter III has 4 *pādas* 1st *pāda* contains 7 sections, and ends on f. 25 v 2nd *pāda* contains 6 sections, and ends on f 28 v 3rd *pāda* contains 6 sections, f. 30 containing sections 5-6 is missing 4th *pāda* contains 6 sections, and ends on f. 33 v the total number of the sections being 25 Chapter IV has 4 *pādas* 1st *pāda* has 8 sections, and ends on f 35 v 2nd *pāda* has 8 sections, f 38 containing a part of the 8th section of the 2nd *pāda* and the 1-2 sections of the 3rd *pāda* is missing 3rd *pāda* has 6 sections and ends on f. 40 v 4th *pāda* has 7 sections, and ends on f 43 v Chapter V has 4 *pādas* 1st *pāda* contains 6 sections, and ends on f 46 r 2nd *pāda* contains 8 sections f. 48 containing sections 6-8 is missing 3rd *pāda* contains 7 sections, and ends on f 51 r 4th *pāda* contains 10 sections, and ends on f 54 r the total number of sections being 31 Chapter VI has 6 *pādas* 1st *pāda* contains 5 sections, ending on f 56 r 2nd *pāda* contains 6 sections, and ends on f 58 r 3rd *pāda* contains 7 sections, and ends on f 61 r 4th *pāda* has 8 sections, and ends on f. 64 r 5th *pāda* has 5 sections, and ends on f. 66 r 6th *pāda* has 8 sections and ends on f. 68 v f. 1 is missing The text is bounded on both sides by double black lines. Punctuation is similar to that of C 3 Occasionally marginal notes are added in red ink.

Size  $8\frac{3}{16}'' \times 3\frac{1}{2}''$

Material paper

Number of leaves 1+64.

Number of lines 10

Character Devanāgarī

Date on f 68 v (= 64 v) (*size*) इति सप्त १६८३ वर्षे वैशाखवद्य ४ बुधे  
(1 e completed on Wednesday in the former half of the month Vaisākha  
A D 1627)

Scribe on f 68 v (= 64 v) (*size*) च हाउमुत् च शिवामुत् च उरमुत् च  
फफोपुत् ग्रामेन ल्यधीतं पठनार्थं ॥

Place on f 68 v (= 64 v) (*size*) ॥ अविमुक्तवारिण्यश्रीमद्ये ल्यधीतं वृद्धनग-  
रकोस्तथ ॥ गगयै नमः ॥

Injures ff 1, 30, 38, 48 are missing, f 22 is injured, and slightly  
defaced, and f 33 is defaced by marginal notes

Peculiarity of spelling ए is occasionally written as |/, e g f 2 r line 2  
इतरेतरोपदेशः = इतरेतरोपाद्शः f 2 r, line 8 वर्द्धते = वर्द्धात f 2 v., line 4  
प्र परे° = प्र पार° ओ is occasionally written as |/| e g f 2 v, line 2  
नामाख्यातयोः = नामाख्यातायाः but cf line 3, f 2 v, line 8 सर्वतो =  
सर्वता र is occasionally written in conjunction thus f 3 r, line 2  
प्रतिषेधार्थो = प्रतिषेधाथरेयो, line 4 उपमाचरेयः

Manuscript containing the *uttarārdha* A D 1691

Copied at Dacca

Contents The second part (Chapters VII–XII) of the *Nirukta* in the  
shorter recension, the text is divided into chapter, *pāda*, and section. In  
this division, and the number of *pādas* in a chapter, and that of sections in  
a *pāda*, it agrees with M 3. The 7 *pādas* of Chapter VII end on ff 3 r  
(= 67 r), 4 v (= 68 v), 7 v (= 71 v.), 9 r (= 73 r), 10 v (= 74 v), 13 r  
(= 77 r), 16 v (= 80 v) respectively, the 3 *pādas* of Chapter VIII  
end on ff 18 r (= 82 r), 21 v (= 85 v) 24 r (= 88 r) respectively, the  
4 *pādas* of Chapter IX end on ff 27 v (= 91 v), 30 r (= 94 r), 33 v  
(= 97 v), 35 v (= 99 v) respectively, the 4 *pādas* of Chapter X end  
on ff 39 v (= 103 v), 42 v (106 v), 46 r (110 r), 48 v. (= 112 v) respec-  
tively, the 4 *pādas* of Chapter XI end on ff 51 v (= 115 v.), 54 r (= 118 r),  
58 v (= 122 v), 62 v (126 v.) respectively, the 4 *pādas* of Chapter XII  
end on ff 65 v (= 129 v), 68 r (= 132 r), 71 v (= 135 v.), 75 v (= 139 v.)  
respectively f 56 r (= 120 r) is left blank. The text is bounded on  
both sides by treble black lines. The accent in Vedic quotations is marked  
in red ink. The short vertical stroke is replaced by a similar black stroke  
for punctuation. The use of the *danda* is similar to M 3.

The *parīkṣita* is separated from Chapter XII, and is contained in  
ff 76–94 (= 140–158). The division of the text into *pādas* and *Khandas*

is identical with M 3 The 4 *pādas* of Chapter \III end on ff 80 v (= 144 v), 89 r (= 153 r) 91 v (= 155 v) 94 r (= 158 r) respectively

Pageination is continued from the end of Chapter \II The date given on f 94 r (= 158 r) (sic) सव १०४५ वर्षे ज्येष्ठमासे शुक्लपक्षे १५ शुक्लवासरे ॥ cannot be genuine for it is clear from the numbering of folios that it must have been written after Chapter \II, which was finished in संवत् १०४० hence, it could not be earlier than १०४० The name of the scribe is Harirāma, a resident of Mophalipura. The colophon runs thus (sic) अवेह धेनुकामये सुकलीपुरवासार्थं वृद्धनगरातीथ पंचोमीदुसासुख्य सुं श्रीहरि सुं हरीरामेन स्वयं लिपितं

Size 9" x 4

Material Paper

Number of leaves 94 + 1 blank

Number of lines 8.

Character Devanāgarī.

Date on f. 75 v (= 139 v) सप्तमि यो संवत् १०४० (= A.D. 1691)

ना वरये माधुवा यदि य बुधे

Scribe 00 f 75 v (= 139 v) दीपत् सोमेधर he seems to have taken great pains in copying the manuscript for he remarks

(sic) मप्युदिकटिपीवाचयमुष्टिरधोमुपं ।

कथेन लिखितं यस्य यत्नेन परिपालयेत् ।

Place on f 75 v (= 139 v) (sic) ॥ यो ढाकामये अप्रितमिदं ॥

Injuries ff. 1-11 (= 65-75) are slightly defaced.

Peculiarity of spelling it occasionally writes ऐ as in Part I e.g.

f 1 v (= 65 v) line 1 दीवतं = दिवतं

" " " माधाय्य = माधाय्य

" 3 आर्यपत्यम् = आर्यपत्यम्

Some of the figures for numbers are occasionally slightly different ४ = ६, ५ = ७ ० = ३ f 73 r (= 137 r) श्री is written as श्री f 73 r (= 137 r) line 8 श्रीमास = ईमास

MS. Chandra Shum Shere, d. 180 C 5

The text is made up of two manuscripts which are described separately

MS containing the *pūrvārtha* A.D. 1758

Contents Chapters I-VI of the *Nirukta* in the shorter recension. The text is divided into *pādas* and sections. It agrees with C<sup>4</sup> in having

six *pādas* in Chapter I. It is carelessly written, and full of mistakes. The text is bounded by double red lines up to f 24, and by similar black lines, ff 25-67. Ff 55 v, 56 are defaced by disproportionate marginal notes. F 57 is wrongly numbered 56 in the original. The first four lines on the top of f 58 r are to be crossed. Two geometrical figures are drawn on f 1 r.

Size  $8\frac{1}{4}'' \times 4\frac{1}{4}''$

Material Paper

Number of leaves 1+67

Number of lines 7-14

Character Devanāgarī

Date on f 67 v (*sic*) संवत् १८१४ गुर्जरे मीती चै २३ वदि ८ शुक्र  
(= A D 1758)

Scribe The name of the owner is added in a different handwriting on f 67 v आ पोथि भामंगलरामसुत् नाथुराम नि के शुभ भवति (i.e. this book belongs to Nāthurāma, son of Bhāmangabarāma)

*MS containing the uttārardha with the parīṣṭa, dated A D 1479*

Contents Chapters VII-XIII of the *Nirukta* in the shorter recension, written consecutively. The text is divided into *pādas* and *Khandas*, agreeing with C 4 in the number of *pādas* and *Khandas*, distributed in each chapter and *pāda* respectively. The seven *pādas* end on ff 2 v (= 69 v), 3 v (= 70 v), 5 v (= 72 v), 7 r (= 74 r), 8 r (= 75 r), 9 v (= 76 v), 12 r (= 79 r), the three *pādas* of Chapter VIII on ff 13 r (= 80 r), 16 r (= 83 r), 17 v (= 84 v), the four *pādas* of Chapter IX on ff 20 r (= 87 r), 22 r (= 89 r), 24 v (= 91 v), 26 r (= 93 r), the four *pādas* of Chapter X on ff 29 v (= 96 v), 31 v (= 98 v), 34 v (= 101 v), 36 v (= 103 v), the four *pādas* of Chapter XI on ff 39 r (= 106 r), 41 r (= 108 r), 43 v (= 110 v), 46 v (= 113 v), the four *pādas* of Chapter XII on ff 49 r (= 116 r), 51 r (= 118 r), 54 r (= 121 r), 56 v (= 123 v), the four *pādas* of Chapter XIII on ff 60 r (= 127 r), 67 r (= 134 r), 69 v (= 136 v), 71 v (= 138 v). The text is bounded on both sides by double black lines. The accent in Vedic stanzas is marked in red ink. Punctuation is similar to M 3. It is a very good manuscript, neat and accurate.

Size:  $8\frac{3}{4}'' \times 3\frac{1}{2}''$

Material Paper

Number of leaves 72+1 blank

Number of lines 9

Character Devanāgarī

Date on f. 71 v (= 138 v) ॥ स्वस्ति संवत् १५३५ (= A.D. 1470) वर्षे भाद्रपद  
शुद्ध ११ तथैव

Scribe on f. 71 v (= 138 v) दीनानन्देन लिखितं भण्डारं लिखितमस्ति ॥ शुभं ॥  
The Colophon runs thus (80) श्री अक्षिमाकारे महाराजाधिराज श्री माणविक  
पराश्रि आभ्यन्तरनागरातोय संभाद्रस्त्वपि महाभाषक श्री श्री शंकरभुत याचक श्री  
प्रयागदासभुत याचक आभ्यन्तरनाय श्री दीनानन्देन &c. The name of the owner  
is given on f. 72 r (= 139 r) धार्मिक श्री प्रयागदासभुतय धार्मिक श्री शङ्क  
आमि पोचि ॥ Rites and sacrifices performed by the owner at various places  
of pilgrimages like Kurukshetra, Benares, &c, are enumerated on f. 72 r  
(= 139 r)

Peculiarity of spelling स is always written as ण, ए is written as १/  
g वर्षे = दार्ये on f. 71 v, line 6

f. 54 r (= 121 r) line 8 द्विगुण = १८१गुण

" " 4 त्रिगुण = १०५ and so on.

ए is written as १/ए e.g.

f. 53 v (= 120 v) line 9 भवतिष्ठान् = भवतिष्ठान्

" " 2 पितृया = पितृया and so on.

श्री is written as १/१ e.g.

f. 53 v (= 120 v) line 1 पवित्रवती = पवित्रवती

" " 2 पुराणी = पुराणी

" " 6 गृहोत्पत्ति = गृहोत्पत्ति

श्री is written as १/श्री e.g.

f. 5 r (= 72 r) line 6 वेदीयमिकम् = वात्सीयमिकम्

र in conjunction with ए is written as a short vertical stroke and with  
स or ष as a horizontal stroke, e.g.

मेख = मेय रयपि = रयपि

उत्साह = उत्साह ख = ख and so on.

ख is written variously as ख or ख or ख

Injuries ff. 9 (= 76) 10 (= 77) 19 (= 86) 29 (= 96) are slightly  
injured.

MS Chandra Shum Shere, c 61 C 8

Contents The Nirukta of Yāska in the longer recension. It consists  
of three manuscripts the first contains Chapters I-V in 86 leaves (86 v  
gives a part of the first section of Chapter VI) the second, Chapter VI in



27 leaves (numbered in the original as 47-73 = 87-113), the third, Chapters VII-XIV, in 78 leaves (= 114-191). The division of the text into Chapters (*adhyāya*) and sections (*Khandas*), the punctuation, and the method of marking the accent in Vedic stanzas are identical with M 4. The text is bounded by double red lines only occasionally. F 3 is replaced by a leaf in a later handwriting. Ff 87-92 are written on blue paper. A summary similar to M 4 is added at the end of each chapter.

Size  $8\frac{1}{4}'' \times 4''$  (ff 1-86) and  $7\frac{3}{4}'' \times 3\frac{3}{4}''$  (ff 87-113),  $7\frac{1}{2}'' \times 3\frac{1}{4}''$  (ff 114-191).

Material Paper

Character Devanāgarī

Number of leaves 1+191+1 blank

Number of lines 7 (ff 1-113), 7-10 (ff 114-191)

Date and Scribe Not known

The name of the owner is added on f 114 r ॥ इदं पुस्तकं वटवृक्षव्रीहेश्वर-  
मदृष्टेयं पुस्तकं योगीश्वर्यै नमः ॥

MS *Chandra Shum Shere, d 183 C 7*

Contents The *uttarāṇḍha* of the *Nirukta*, Chapters VII-XI, and sections 1-27 of Chapter XII in the shorter recension. The text is bounded by treble black lines on both sides, and is divided into *pādas* and *Khandas*. The numbering of sections does not begin anew in each *pāda*, but is consecutive for the whole chapter, and agrees with the manuscripts of the longer recension. It looks old, the ink is totally effaced in several parts, which makes it difficult to read, but it is not really old, for it does not display any characteristics of old writing. It is full of mistakes. Three lines are added at the bottom on f 13 v, 52 v. Marginal notes are occasionally written.

Size  $9\frac{3}{4}'' \times 3\frac{1}{2}''$

Material Paper

Number of leaves 1+58+1 blank

Number of lines per folio 7

Character Devanāgarī

Date and Scribe Not known, for the last leaves are missing

Peculiarity of spelling त् is occasionally written as a short horizontal stroke in conjunction. F 1 v, line 1, °सुतीना = °सुतीना, f 1 v, line 2 सुति = सुति. म् is doubled in conjunction with र्, e.g. कर्म = कर्म. F 58 v is torn in two.

MS Wilson 488 W 1

Yaska's Nirukta, A. D. 1768

This is described in detail by Keith in the *Catalogue of Sanskrit Manuscripts*, vol. II p. 107. His description may be supplemented by the following: the Colophon on f 79 v runs thus (sic) ॥ श्री ॥

मंगलं शिखानां च पाठानां च मंगलं ।  
मंगलं सर्ववर्तुनां मंगलं सर्वमंगलं ॥  
यादृशं पुस्तकं दृष्ट्वा तादृशं लिखितं मया  
यदि शुभमशुभं वा मम दोषो न दोषतां ॥ २ ॥

Two more verses are added in a different hand one being a slight modification of a verse from the *Pañcatantra*. The *pratyārdha* and the *uttarārdha* are written in different hands.

Peculiarity of spelling ऋ and ॠ are occasionally doubled in conjunction with रु e. g.

f 1 v, line 7 \*तयोर्लक्ष्य = तयोर्लक्ष्य

f. 2 r, " 2 मूर्ते = मूर्ते

Number of lines per folio 7 (ff. 1-21) 9 (ff. 22-79) 7 (ff. 80-162) 8 (ff. 163-183)

Injuries Ff. 58-63 are slightly injured by worms on the left marginal top.

MS Wilson 491 W 2

This manuscript is described in detail by Keith in the *Catalogue of Sanskrit Manuscripts in the Bodleian Library* vol. II, p. 106. His description may be supplemented as follows:

Peculiarity of spelling It writes घा as घ

ए is occasionally written as १/ अ. g. वर्धते = वर्धात

ऐ " " " " १/ ए " तपितं = तापित

ओ " " " " १/ १ " मञो = माञा

ओ " " " " १/ ओ " सांयोमिक् = सांयोमिक्

Number of lines per folio 8 (ff. 1-61) 9 (ff. 62-78) 8 (ff. 79-91) 9 (ff. 92-101) it varies from 10-11 (ff. 102-180)

F 104 is upside down. The size of leaves (ff. 79-86) is  $8\frac{1}{2} \times 3\frac{1}{2}$ " Ff. 79-180 are written in a handwriting different from that of the previous folios.

MS Wilson 474. W 3

This is described in detail by Keith in the *Catalogue of Sanskrit Manuscripts in the Bodleian Library*, vol. II, p 107 His description may be supplemented by the following

Peculiarity of spelling ए is occasionally written as 1/, e g f 2 r line 2 ईशे = ईश, ऋते = ऋत, पवते = पवात, f 2 r, line 3, इंद्रेण° = इंद्रण, वेविषाणा = 1वविषाणा

ऐ is written as 1/ए, e g इंद्रैते = इंद्रायेते

ओ " " " 1/1, " इद्रो = इंद्रा; वृत्सवो = वृत्सावा.

But its chief peculiarity is that, it frequently doubles consonants in conjunction, e g f 2 r, line 2 पृथिव्या, व् is doubled, इन्द्रम्, न् is doubled, वृत्सावा, त् is doubled, line 4 किञ्चन, न् is doubled, line 5 वीर्याणि, य् is doubled, पृथोचम्, प् is doubled, line 6 पृथ्व्य° for प्रथ्व्य°, line 7 सर्व, व is doubled, f 2 v, line 2 चिदम्ब्रिंशत् for चिदम्ब्रिंशत्, f 3 r, line 1 अक्षपश, ल is doubled, line 6 वहुलम्, ह् is doubled, याज्ञेषु, ज्ञ is doubled, f 4 r, line 1 भागास्वदम्बुष्कारिणीवावश्मेति for भागस्वदम्बुष्कारिणीव वेश्मेति, and so on

MS Mill. 144 M<sub>1</sub>

Copied at Ahmedabad, A D 1730

This is described in detail by Keith in the *Catalogue of Sanskrit Manuscripts in the Bodleian Library*, vol II, p 106 It occasionally doubles त् in conjunction with other consonants, e g f 2 r, line 8 प्रतिषेध-  
त्यसीत्युपनस्य &c

The numbering of sections does not begin anew in each *pāda*, but is continuous, and agrees with the longer recension as to the total number of sections in Chapters IX-XII It belongs to the shorter recension

MS Sanskrit, e 17 S

A. D 1781

This is described in detail by Keith in the *Catalogue of Sanskrit Manuscripts in the Bodleian Library*, vol II, p 105. The text is punctuated as usual, and divided into chapters and sections A summary similar to the one described on p. 1 is added at the end of each chapter It belongs to the longer recension The text is bounded on both sides by two sets of double red lines It is a neat and accurate manuscript

## The Relationship of the MSS two recensions

The manuscripts fall into two groups, and for the sake of convenience and brevity may be called A and B—A representing the longer and B the shorter recension. None of the manuscripts grouped in these two families is earlier than A.D. 1470. Although they have been copied from earlier manuscripts—often with great labour and troubles—some of the scribes remark—neither of them transmits the text of the *Nirukta* in an uninterpolated state. Both recensions add the *pariśiṣṭa*—which can be proved to be an interpolation by independent testimony—as an integral part of the text and cannot, therefore, be the faithful representatives of the archetype. Moreover both have besides the *pariśiṣṭa* an entire section or the equivalent of a section added on to them. These additions are meaningless. The commentary on the Vedic stanzas quoted therein is very poor and written in a style quite different from that of Yāska. For instance there can hardly be any doubt as to the interpolated character of ix. 2 which is given as a constituent part of the text by the manuscripts of both recensions. Further the commentary on the Vedic stanza in xi. 7 is meaningless and written in a different style. The Vedic stanza being quite easy requires no explanation. Yāska generally does not comment on easy Vedic stanzas simply remarking *eti et niguda-vyākhyātā* i.e. this stanza is explained by the mere reading. In all such cases this note of Yāska comes after easy Vedic stanzas only. It would thus be intelligible if it had followed immediately the Vedic stanzas in xi. 7. But as the text now stands, it is placed just after a very difficult Vedic stanza in xi. 8. This is contrary to Yāska's method. It is clear that the words *eti et niguda-vyākhyātā* were originally placed immediately after the Vedic stanzas in xi. 7. The intervening passage is an interpolation and rather a clumsy one for it can be easily detected. This is further proved by the fact that Durgā who repeats every word of Yāska in his commentary ignores them. How these additions gradually find their way into the text is illustrated by the following example. There is an easy quotation in xii. 2 and Yāska as usual simply adds *eti et niguda-vyākhyātā*. Some interpolators have endeavored to add after these words a short comment. Thus some manuscripts here subjoin the following remark वसन्तिषु ष पश्यो वसन्तयो रान्तयो वसन्ते मुरान्तयो ।

Further each recension contains passages which being superfluous, are omitted by the other, or are amplified versions of those in the other. For example B adds between vii. 10 and 20 an entire section which is omitted by A. It is clearly an interpolation as the commentary on the Vedic stanzas is identical with that of xiv. 33 with slight alterations.

Again, in B the commentary on the Vedic stanza quoted in v 27, reads as follows सुदेवत्वं कल्याणदागो यस्य तव देव सप्त सिंधवः प्राणायानुचरन्ति काजुद सूर्य सुषिरामिवेत्यपि निगमो भवति ॥ २७ ॥

A's version of this is greatly amplified

सुदेवत्वं कल्याणदेवः कमनीयदेवो वा भवसि वक्ष्य यस्य ते सप्त सिंधवः सिन्धु स्रवणावस्य ते सप्त स्रोतासि तानि ते काजुदमनुचरन्ति । सूर्यः कल्याणोर्मिः स्रोतः सुषिरमनु यथा । वीरिटं तैटीकिरन्तरिचमेवमाह पूर्व वयतेस्तारभिरतेर्वयांसीरन्त्यस्मिन्मासि वा । तदेतस्यामृच्युदाहरन्त्यपि निगमो भवति ॥ २७ ॥

Further, A contains a long passage in 6 5 इन्द्र ऋधीन्प्रच्छ . व्याख्यातः omitted by B

#### d 'Omissio ex homoeoteleuto' in Sanskrit Manuscripts

It is clear, therefore, that both the recensions cannot faithfully represent the archetype. Hence the question arises which of them adheres more closely to the original? Roth adopted the text as given by the longer recension in his edition, without, however, assigning adequate reasons for his preference. The same text is also adopted by most of the editors of the *Nirukta*. This text, as has been shown above, does not represent the original. It is true that often the longer recension preserves the better text, for sometimes passages are omitted by accident. The eye of the scribe wanders from a particular word to the same or to a similar word, occurring further on in the text, with the result that the intervening words are omitted. This phenomenon known as *omissio ex homoeoteleuto* is universal and of very frequent occurrence. The following example illustrates this kind of omission. In copying the lines 'The book, which is rather scarce, was till very lately of absolute necessity for the Student of the Christian hymnology, above all for the Student of Adam of St Victor's hymns',<sup>1</sup> the eye of the copyist wandered from the student of the first to the same word in the second line and the words 'of the Christian for the' were left out. The same thing happened to the scribe of MS C 3. In copying the sentence सोर्देवानहजत तत्सुराणां सुरत्वम् । असोरसुरानहजत तदसुराणामसुरत्वमिति विज्ञायते his eye wandered from the word अहजत in the first line to the same word in the second line, with the result that the words तत्सुराणां सुरत्वम् । असोरसुरान् were left out.

Again, in copying N vi 22 स्थूर राघः शतान्त्रं कुण्डस्य दिविष्टिषु । RV VIII 4 19 स्थूरः समाश्रितमात्रो महान्भवति । the eye of the scribe wandered from the स्थूर of the first line to the similar word स्थूरः in the second line,

<sup>1</sup> Clark, *Descent of Manuscripts*, p 1

consequently the intervening words राध गतायं दिविष्टियु were omitted in MS C 3

Further in N ii. 26 देवोऽनयत्सविता सुपायि कस्यायपायि । पायि पपायते पूजाकर्मस्य मृदूय पाथी देवा पूजयन्ति । तस्य वयं मसवे याम उर्वी । देवोऽनयत्सविता सुपायि is the first *pāda* of the second hemistich of the stanza of RV III 33 6 Unconsciously the scribe remembered the second *pāda* तस्य वयं मसवे याम उर्वी and wrote it down immediately after finishing the first *pāda* with the result that the intervening words कस्यायपायि । पायि पपायते पूजयन्ति are missing in MS C 4 It cannot therefore be concluded that the shorter recension is always the best for sometimes omissions are accidental.

### c Dittography in Sanskrit Manuscripts.

On the other hand there is also the phenomenon called dittography i.e. the repetition or addition of a few words or sentences. An excellent example of dittography is furnished by *The Globe* on July 9 1915

*The Echo de Paris* publishes a message from Cettingo announcing the message from Cettingo announcing the appointment as Governor of Scutari of Bojo Petrovitch <sup>1</sup> The part of the second line is a verbatim repetition of a part of the first line

In N ii. 28 उत स्र वाजी विपयिं गुरयति योवायां यदो अपि ॥ कर्तुं दधिका

अधिक्य आसनीति आख्यातम् । कर्तुं वाजी विपयिं गुरयति योवायां यदो दधिका the eye of the scribe wandered by chance after कर्तुं to the Vedic stanza and he mechanically copies the whole of the first line except उत स्र in MS. C 5

Again, in N vi. 8 the scribe of the MS. M<sub>1</sub> repeats दृष्टान्तिकमो वा

Further there are some passages whose omission by B is absolutely unjustifiable Yāska explains every word occurring in the fourth chapter of the *Aṣṭaṅgu* The omission of the passages containing the explanation of any of these words is therefore inconsistent with Yāska's plan.

Examples of such omissions are the following Yāska explains निम्नुमा (*Ngh.* 4 3 12) in N vi 3 but the passage निम्नुमा निमय्यहारिण्य is omitted by B. Again Yāska explains घोषश्च (*Ngh.* 4 3 28) in N vi. 6 as घोषश्च चयश्च which is omitted by B Thus omission makes the following Vedic quotation meaningless.

Further in commenting upon a Vedic stanza, Yāska always starts from the very beginning of the stanza. To leave out the first few words and to

<sup>1</sup> Clark, *op. cit.* p. 6.

begin from somewhere in the middle of the stanza is altogether foreign to his practice, yet if the text of B be followed, the omission of the passage यवमिव वृक्षेण श्विनी निवन्तौ (N vi 26) would involve Yāska in an inconsistency. All this shows that B is not absolutely reliable.

Now let us examine A. The majority of the manuscripts of A belong to a period later than those of B. Thus, not one of them has preserved the old spelling, while most of the B MSS retain this peculiarity, i.e.

of writing ए as १/ as वार्ध for वर्षे  
 „ ऐ „ १/ए „ विश्व „ वैश्व  
 „ ओ „ १/१ „ चाया „ चयी  
 „ ल्ल for ढ „ वोळारः „ वोढारः

Again, some of the A MSS divide the *parīṣṭa* into the so-called thirteenth and the fourteenth chapters, while those of B put the whole of the *parīṣṭa* into one chapter only, which is numbered the thirteenth.

It has already been pointed out that A contains an obvious interpolation in N vi 5, and an amplified version of B's comment in N v 27. Besides these there are shorter passages scattered throughout the book which are omitted by B and are suspected to be interpolations. One very fertile and insidious source of interpolations is supplied by Yāska's own method of giving etymological explanations. He does not content himself with one derivation, but goes on adding derivation after derivation of a single word till the whole list of probable, possible, and even fanciful etymologies is exhausted. In many cases, interpolators found it quite easy to add new derivations and attribute them to Yāska. A contains a considerable number of such additions, while B has only two.

The following are a few samples.

N ii 6 A reads वृक्षो ब्रह्मनात् । वृत्वा चा तिष्ठतीति वा । चा क्षियतेर्निवासकर्मणः । नियतामीमयत् . . . .

B reads वृक्षो ब्रह्मनात् । नियतामीमयत् . . . .

The two derivations are omitted.

N ii 10 A reads हिरण्यं कक्षात् . . . हितरमणं भवतीति वा हृदयरमणं भवतीति वा ।

B reads हिरण्यं कक्षात् . . . . हितरमणं भवतीति वा ।

N ii 13 A reads सूर्यमादितेयमदितेः पुत्रमेवम् ।

B reads सूर्यमादितेयमेवम् ।

N ii 20 A reads आमिगाने आमिन्वाने अन्योन्यस्याध्यात्मं कुर्वीते ।

B reads आमिगाने अन्योन्यस्याध्यात्मं कुर्वीते ।

N ii. 22 A reads प्रथम इति सुख्यनाम प्रथमो भवति । कृत्वाचमन्तारिचम् ।  
विकर्तनं मेधानां विकर्तमेव मेधानामुद्धृत्य वाचते ।

B reads प्रथम इति सुख्यनाम प्रथमो भवति । विकर्तमेव मेधानामुद्धृत्य वाचते ।

N iii. 8. A reads अग्रगामिन्यो भवन्तीति वाग्रगामिन्यो भवन्तीति वाग्रका  
रिण्यो भवन्तीति वाग्रसारिण्यो भवन्तीति वाङ्मना भवन्ति

B reads अग्रगामिन्यो भवन्तीति वाग्रगामिन्यो भवन्तीति वाग्रकारिण्यो  
भवन्तीति वाङ्मना भवन्ति

N iii. 10 A reads आध्वययित । अध्वयं अध्वयते तद्धित्यभिकवधयो

B reads आध्वययित । तद्धित्यभिकवधयो

N iii. 15 A reads को वां ग्रमे विधवेव देवरम् । देवरं कस्माद् द्वितीयो  
वर उच्यते । विधवा विधातृका भवति ।

B reads को वां ग्रमे विधवेव देवरम् । विधवा विधातृका भवति । In  
this particular case it is obvious that the passage देवरं कस्माद् &c., is an  
interpolation, for as the words stand in the first line, Yaska would naturally  
give the etymological explanation of विधवा first and then of देवरं not  
vice versa. As a matter of fact he does so after explaining विधवा he says  
देवरो दीव्यतिकर्मा. This would have been absurd if the reading of A  
represents the original.

N iii. 16 A reads प्राण्णया इव घृयन्ता इवेति । घृयन्तो घृयन्तीभ्यो भवति घृया  
शीभ्यो वा ॥ १६ ॥

B reads प्राण्णया इव घृयन्ता इवेति ॥ १६ ॥

N iii. 19 A reads निर्णीतान्नाहितं पट् । निर्णीतं कस्मात् । निर्णीतं  
भवति ।

B reads निर्णीतान्नाहितं पट् ।

N iv. 2 A reads मर्यादा आत् । मर्यादा मर्यादादीयते । मर्यादा  
मर्यादिनो विभागः ।

B reads मर्यादा आत् । मर्यादा मर्यादिनो विभागः ।

N iv. 10 A reads लक्ष्मी लामादा लघ्यादा लघ्यनादा लाम्यनादा

B reads लक्ष्मी लामादा लघ्यादा लाम्यनादा

N iv. 13 A reads ईर्माणा समीरितान्ता मुसमीरितान्ता पुष्वन्ता वा ।

B reads ईर्माणा समीरितान्ता पुष्वन्ता वा ।

N iv. 15 A reads कन्या कननीया भवति । क्लृप्तं भवत्येति वा । कननीयानोयत  
इति वा । कनति वा ।

B reads कन्या कननीया भवति । क्लृप्तं भवत्येति वा । कनतिवा ।



N iv 19 A reads उदक हर उच्यते । लोका हरास्युच्यन्ते । असहगहनी हरसो उच्यते ।

B reads उदक हर उच्यते । लोका हरास्युच्यन्ते ।

N v 3 A reads पानैरिति वा स्थाशनैरिति वा स्पर्शनैरिति वा ।

B reads पानैरिति वा स्थाशनैरिति वा ।

N v 12 A reads तृप्रप्रहारी क्षिप्रप्रहारी स्रप्रप्रहारी ।

B reads तृप्रप्रहारी ।

N v 26 A reads जिह्वा कोकुवा । कोकूयमाना वर्णाऽमुदतीति वा । कोकूयते वा स्थाश्चकर्मणः ।

B reads जिह्वा कोकुवा । कोकूयमाना वर्णाऽमुदतीति वा ।

N vi 8 A reads जिगर्ति गिरतिकर्मा वा गृणातिकर्मा वा गृह्णातिकर्मा वा ।

B reads जिगर्ति गिरतिकर्मा वा गृह्णातिकर्मा वा ।

N vi 16 A reads अमवत सर्वेऽग्रगमनेनेति वाग्रगणेनेति वाग्रसंपादिन इति वा ।

B reads अमवत सर्वेऽग्रगमनेनेति वाग्रसंपादिन इति वा ।

N vi 33 A reads शीर्यते विठे । विठभन्तरिचम् । विठं वीरिटेन व्याख्यातम् ।

B reads शीर्यते विठे । विठं वीरिटेन व्याख्यातम् ।

N vi 32 A reads वुन्द इषुर्मवति विन्दो वा मिन्दो वा मयदो वा . .

B reads वुन्द इषुर्मवति मिन्दो वा मयदो वा . .

N vi 33 A reads ऋदूपे अर्दनपातिनौ गमनपातिनौ शब्दपातिनौ दूरपातिनौ वा मर्मल्लर्दनवेचिनौ गमनवेचिनौ शब्दवेचिनौ दूरवेचिनौ वा ।

B reads ऋदूपे अर्दनपातिनौ गमनपातिनौ वा मर्मल्लर्दनवेचिनौ गमनवेचिनौ वा ।

Instances might be multiplied, but the above examples suffice to show that A has been much more tampered with than B

Fortunately, as has been said above, Durga repeats every word of the *Nirukta* in his commentary, so that the text of the *Nirukta* 'in toto' can be reproduced from his commentary alone. This commentary therefore serves the purpose of a manuscript of the *Nirukta* and supplies valuable information about the condition of the text in its author's time. Durga does not recognize the *parisista* as an integral part of the *Nirukta*, as in fact he is even unaware of its existence. Thus his commentary preserves the text of the *Nirukta* as current before the addition of the *parisista*. Further, it derives great value from the fact that Durga displays critical judgement in the adoption of readings in the text, while giving variants and adding critical notes on them. For example, in N 1 2, he reads अयुगपत् but

gives युगपत् as a variant adding युगपदुत्पन्नानामयुगपदुत्पन्नानामित्युभावपि पाठो व्याहारे प्राप्तः ।

Again, in N i. 12 he reads संविज्ञातानि but gives संविज्ञानानि as a variant, adding अथवा संविज्ञानानि तानि संविज्ञातानि तानि धेत्युभावयेती पाठी ।

Again, in N iii. 15 he remarks अपि न य इत्यस्य निधम्बुभूषस्य दुर्भेदासौ न मुरायामित्यनेनैव गतार्थेति मन्यमाना केचिद्वच निम्नं नाधीयते । अपरे पुनः समाध्यायानुक्रमोऽयमिति मन्यमाना एवमेव निगममधीयते ।

Again, in N iii 21 he reads अविनाशे but gives अविनाश as a variant adding अन्ये स्वधीयते अविनाश नामेति । मेषामविनाशक्षेप नाम ।

Again, in N iv 10 he reads स्युः but gives अस्य as a variant, adding माद्येऽपि क्षुरित्थि पाठः । (sic) असन्तिथि प्रमादपाठः ।

Again in N vi. 2 he remarks निरवे या इत्यथ केचित्पुगस्य एता इति व्याचक्षते ।

Again, in N vi 4 he reads अवनायासम् but gives अवनेमासम् and अनेमासम् as variants.

Again in N vi 6 he reads चयस्य but gives चीयस्य as a variant, adding चीयस्तेष्वेवमेके मन्यन्ते । तत्पुनरुपायसम् । चयस्येति हि मायकारो निराह ।

Again on N vi. 21 he remarks अक्षति प्रसाधनकर्मा । मायवीक इत्यनेन मतार्थतामस्य मन्यमानो मायकारो नियमं नाधीति । केचित्पथेन शेषमधीयते । दूतं चो विचवेदसं 3. 5 8 1

Again on N vi 33 he remarks मायमच न सम्यगिव ज्ञस्यति । तस्य सम्यक् पाठोऽन्येव । ततो धीम्यम् ।

This shows that Durga took pains to ascertain the correct readings and has handed down a sort of critical edition of the *Nirukta* as it existed in his time.

### f 1 Three stages of interpolations.

We have thus manuscript materials which belong to three distinct periods.

(1) D i.e. the commentary of Durga, written before the edition of the *pariśiṣṭas* and embodying the whole text of the *Nirukta* represents the earliest period i.e. about the thirteenth century A.D.

(2) B i.e. the manuscripts of the shorter recension represent a period later than D—when the *pariśiṣṭas* were added, but not divided as yet into different chapters, and when the old orthography was still prevalent.

(3) A, i.e. the manuscript of the longer recension, represents a still later period when the *parśistas* had been divided into chapters and the old orthography had gone out of use

A collation of these three different recensions indicates that three distinct stages of interpolations in the *Nirukta* can be clearly traced. For example, let us take a passage in N 1 4. On collating D, B, and A, we find that the reading of D has been expanded in B, and that of B in A

N 1 4 D reads आचार्यश्चिदिदं ब्रूयादिति पूजायाम् । दधिचिदित्युपमायै ।  
कुण्माषाश्चिदाहरेत्यवकुत्सिते । नु इत्येषो . . . .

B reads आचार्यश्चिदिदं ब्रूयादिति पूजायाम् । आचार्य आचार आहयत्या-  
चिनोत्यर्थानाचिनोति बुद्धिमिति वा । दधिचिदित्युपमायै । कुण्माषाश्चिदाहरेत्यवकुत्सिते ।  
कुण्माषाः कुलेषु सीदन्ति । नु इत्येषो . . .

A reads आचार्यश्चिदिदं ब्रूयादिति पूजायाम् । आचार्य कस्मात् । आचार्य  
आचार आहयत्याचिनोत्यर्थानाचिनोति बुद्धिमिति वा । दधिचिदित्युपमायै । कुण्माषा-  
श्चिदाहरेत्यवकुत्सिते । कुण्माषाः कुलेषु सीदन्ति । नु इत्येषो

Another example for these three stages is supplied by N 1x 2, as follows

D reads

अश्वो व्याख्यातः । तस्यैषा भवति ॥ १ ॥

मा नो मित्रो वरुणो अर्थमायुरिन्द्र

B reads

अश्वो व्याख्यातः । तस्यैषा भवति ॥ १ ॥

अश्वो वोष्ठा सुख . . . इन्द्रायिन्द्रो परि स्रव ॥

अश्वो वोष्ठा सुख वोष्ठा । सुखमिति कल्याणनाम । कल्याणं पुण्यं सुहितं भवति ।  
मानो व्याख्यातः । तस्यैषा भवति ॥ २ ॥

मा नो मित्रो वरुणो अर्थमायुरिन्द्र

A reads

अश्वो व्याख्यातः । तस्यैषा भवति ॥ १ ॥

अश्वो वोष्ठा सुखं . . . इन्द्रायिन्द्रो परि स्रव ॥

अश्वो वोष्ठा सुखं वोष्ठा रथ वोष्ठा । सुखमिति कल्याणनाम । कल्याणं पुण्यं  
सुहितं भवति । सुहितं गम्यतीति वा । हसिता वा पाता वा पोषयिता वा । शेषमृच्छ-  
तीति । वारि वारयति । मानो व्याख्यातः । तस्यैषा भवति ॥ २ ॥

मा नो मित्रो वरुण अर्थमायुरिन्द्र .

It has been shown above that the list of etymologies increases as one passes from the text of B to that of A. In the same manner the list of etymologies increases in B as compared with D. The following are some examples

\\ i 4 D reads कुम्भापाधिदाहरेत्यवकुम्भिते । नु ह्यिषो

B reads कुम्भापाधिदाहरेत्यवकुम्भिते । कुम्भापा कुम्भेषु क्षीदन्ति । नु ह्ये

षो

D reads यथा ग्रापा वेति । ग्रापा पत्रपा ।

B reads यथा ग्रापा वेति वातायना भवन्ति । ग्रापा पत्रपा गच्छति यी ।

N L 7 D reads बृहस्पतेम स्वि वेदने । बृहदिति महतो नामपियम् ।

It reads बृहस्पदम स्वि वेदने । मयो भवते । बृहदिति महतो नामपियम् ।

\\ ii 22 D reads ब्रूकमित्युदकनाम ग्रन्थकर्मणो भवति यी ॥१०॥

It reads ब्रूकमित्युदकनाम ग्रन्थकर्मणो भवति वा । पुरीषं पृषाति पूरयति वा ॥१२॥

\\ ii 26 D reads

तस्य वयं प्रसवे याम उर्वो ।

प्रत्याभ्यासान्त आ जुष्टुष ॥१६॥

B reads तस्य वयं प्रसवे याम उर्वो ।

उर्वं ऊर्णोति र्वृणोति रित्वा र्णवाम ।

प्रत्याभ्यासान्त आ जुष्टुष ॥१६॥

N iii. 18 D reads सिंहं महनात् । संपूर्वस्य वा हस्ते संहाय हन्तीति वा ।

B reads सिंहं महनात् । हिंसि यो श्वाद् विपरीतस्य । संपूर्वस्य वा हस्ते संहाय हन्तीति वा ।

N v 4 D reads शर्पा अकुम्भयो भवन्ति । शर्पा ह्येष शरमस्य ।

B reads शर्पा अकुम्भयो भवन्ति । फलन्ति कर्मणि । शर्पा ह्येष शरमस्य ।

N v 23 D reads

उत्प्यायो अघायत समप्रात् ।

इति पथम्याम् ॥२३॥

B reads उत्प्यायो अघायत समप्रात् ।

इति पथम्याम् । उत्प्याति र्कर्मक ।

अघायि प्रथमा बहुवचने ।

नमनामस्यवे समे ॥२३॥

MS C 1 agrees with B except that the last line नमन्तामन्यके समे is omitted

N vi 3 D reads

उच्चर रचः सहमूलमिन्द्र ।  
वृक्षमध्यम् । प्रतिशृणीह्यग्रम् ।

B reads

उच्चर रचः सहमूलमिन्द्र ।  
मूलं मोचनाद्वा मोषणाद्वा मोहनोद्वा ।  
वृक्षमध्यम् । प्रतिशृणीह्यग्रम् ।

N vi 8 D reads देवो देवान्प्रत्यक्तया कृपा कल्पितया ॥ ८ ॥

B reads देवो देवान्प्रत्यक्तया कृपा । कृपा कर्तुतेर्वा कल्पतेर्वा ॥ ८ ॥

N vi 24 D reads गल्दा घमनयो भवन्ति ।

A reads गल्दा घमनयो भवन्ति । गलनमासु घीयते ।

B omits it altogether

N vi 28 D reads अन्या किल कस्येव युक्तं लिबुजेव वृचम् ।

B reads अन्या किल . . . कस्येर्व युक्तं लिबुजेव वृचम् । लिबुजा व्रततिर्भवति लीयते विमजन्तीति । व्रततिर्वरणाच्च सधनाच्च ततनाच्च ।

f 2 Parallel instance of Servius, commentator of Virgil

Thus the stages of interpolation at different periods can be traced. The principle of the 'best MSS' is obviously inapplicable in this case, for none of the manuscripts can be called the best. All that is available is the best manuscript of each family, and the best plan, under the circumstances, would be to place all the three families side by side. Fortunately it is possible to do so, for the successive interpolations from one family to another are invariably the amplifications of the text of a shorter recension, and are thrust between sentences wherever the text could be so enlarged with impunity, as, for instance, in multiplying the number of etymologies and attributing them all to Yāska. I have, however, distinguished the evidence of Durga's commentary from that of the manuscripts of the *Nirukta*, although Durga's commentary is very important for supplying such valuable evidence for the history of the text of the *Nirukta*, it cannot, strictly speaking, be called a manuscript of the *Nirukta*. The relation of the shorter to the longer recension is shown by the use of square brackets, which contain the additional passages of the longer recension, while the relation of the shorter recension to the text preserved by Durga is indicated by foot-notes. An analogous example is furnished by Latin literature. The text of Servius, commentator of Virgil, shows a similar threefold amplifica-

tion the three stages of interpolation being pointed out by Thilo in his edition. I think the text of the *Varukta* reproduced from Durga represents the archetype as closely as it is possible to restore it with the help of the present materials. I have collated<sup>1</sup> sixteen manuscripts myself besides taking into account fourteen manuscripts collated by Roth and eight by the editor of the *Varukta* in Bib. Ind. Thus directly and indirectly the evidence of about forty manuscripts has been available for this edition and the text may therefore be regarded as more or less settled.

### g Commentators of Yāska.

Although from an early period Yāska's work has been recognized as one of the most important *śāstras* by the orthodox tradition of literary India he unlike Panini has not had many commentators. This does not mean that he had few followers or that his speculations did not dominate the thought of succeeding generations. On the contrary he has been acknowledged to be the pre-eminent authority on etymology. Hence (at first sight) it seems rather inexplicable that his work should have been commented upon by so few people. One reason of this paucity is that Yāska's work itself is a commentary and not an independent treatise hence it did not stand in need of much elucidation. Secondly it is written in classical Sanskrit prose and notwithstanding its somewhat archaic and terse style is easily intelligible to the reader as compared for instance with the aphorisms of Panini consequently there was not much demand for further comment. Yet three commentators at least, are known to have elucidated Yāska's work.

(1) Ugra is mentioned as a commentator on the *Varukta* by Aufrecht in his *Catalogus Catalogorum*.<sup>2</sup> But no other information about his personality the character of his work and the time when he lived is available. No reference is made to him by any of the other writers in the same field.

(2) The second commentator is Skandasiṃhi mentioned by Devanāyayaśvan.<sup>3</sup> A manuscript of his work exists in the Bibliothèque Nationale Paris<sup>4</sup> and a friend of mine from Lahore has recently informed me that he has obtained a complete manuscript of his commentary.

<sup>1</sup> Since then on my visit to Paris I have been able through the courtesy of Professor Sylvain Lévi to examine the *Varukta* manuscripts in the Bibliothèque Nationale Nos. 257-61, described by Calaton in the *Catalogue des Manuscrits Recueillis et Coll.*, pp. 52

60. All of them, except the first collated by Roth, belong to the nineteenth century. They

all represent the text of the longer recension and do not afford any other variants. The contents of Nos. 263 and 264 is Durga's commentary which comes to an end with the twelfth chapter.

<sup>2</sup> Vol. I p. 297

<sup>3</sup> See Bib. Ind. ed., vol. I, pp. 2-4

<sup>4</sup> Loc. cit. (Aufrecht).

(3) But the most important of all these commentators is Durga. He seems to be later than Devarājajayvan who is familiar with the then extant commentaries on the Vedas, the *Nīghantu*, and the *Nirukta*, and who does not mention Durga in the long list of the authorities used by him for the purpose of his own work. Although a conclusion based on the argument of silence is not cogent, yet in this particular case, it is justified to assume that Durga is not referred to because he was posterior to Devarāja, hence Durga would also be later than Skandasvāmī. Durga's commentary is published, and has superseded the works of his predecessors. His work is important for two reasons: (1) he is the last of the commentators, and therefore represents the fullest development of the traditional interpretation of the *Nirukta*, (2) the very fact that it has survived at the cost of earlier commentaries indicates its importance. We shall therefore examine his work somewhat in detail.

### *Date of Durga*

It has already been pointed out that in all probability he is later than Devarājajayvan, though this assumption hardly helps us, for the date of Devarāja himself is not known. However, Durga's lower limit can be determined almost with certainty. A manuscript<sup>1</sup> of his commentary in the Bodleian Library is dated 1387 A D. The date is genuine and is accepted as such by Professor A. B. Keith<sup>2</sup>. The manuscript was copied at Bhrgu Ksetra in the reign of Mahārānā Durgasimhavijaya. Thus he could not be later than 1387 A D. It is difficult to identify any particular site with Bhrgu Ksetra, but probably it was situated somewhere between the Sarasvatī and the Jamnā. As Durga wrote his commentary in a hermitage near Jammu, a place not easily accessible in the absence of modern means of communication, the migration of the MS of his commentary to Bhrgu Ksetra presupposes the lapse of sufficient time in order to account for the spreading of his fame as a commentator from the isolated heights of Jammu to the plains of Bhrgu Ksetra. It will not be far from the truth, therefore, to place Durga about the thirteenth century A D.

Durga does not speak of any predecessors by name nor does he leave any clue as to the sources of his own commentary. Unlike Devarājajayvan, he does not give the slightest information about himself or the general state of the *Nirukta* during his time. That he wrote his commentary in a hermitage near Jammu is proved by the colophon<sup>3</sup> on f 132 v at the end of the eleventh chapter of the *Nirukta*, which runs as follows

<sup>1</sup> MS Wilson 475

Bodleian Library, vol II, p 108

<sup>2</sup> See *Catalogue of Sanskrit Manuscripts in the*

<sup>3</sup> MS Wilson 475

अथर्वीया निवृत्तवृत्ती जम्बूमातीशमनिवासिन् आयायमगवद्गुर्गसिंहवती पीडयन्ता  
 ध्यायन् चर्ग्य पादं ममाह । This shows that the full name of the  
 commentator was Durgasamīha. The fact that he lived in a hermitage and  
 was addressed as *Utagavāt* indicates that he was an ascetic and belonged to  
 some particular order of Sannyāsa. Further he is a descendant of the  
 family of the Vasiṣṭha. He does not explain the stanza RV III 53 23  
 quoted<sup>1</sup> by Yāska to illustrate the meaning of the word *latham*, because  
 the stanza implies hostility to Vasiṣṭha. He says यस्मिन्निगम एष गन्ध सा  
 वसिष्ठदेविणी चक्रे । इह प कापिष्ठो यासिष्ठ । अन्ता न निर्गवोमि । The stanza  
 in which this word (*latham*) occurs is hostile to Vasiṣṭha. And I am a  
 descendant of Vasiṣṭha belonging to the Kapiṣṭhala branch hence I do  
 not explain the stanza.<sup>2</sup>

Sāyana has the following note on it पुरा तमु विद्यामित्रगिष्य मुदानाम  
 राजपिशाचोत् । स च केनचित् कारणेन वसिष्ठेभ्योऽभूत् । विद्यामित्रमु गिष्यश्च  
 स्वार्थमाभिर्चयित्वसिष्ठमग्र्यत् । इम अभिग्रायकृपा । ता चपौ वसिष्ठ न गृह्यन्ति ।

‘There was formerly a royal sage named Sudān, a disciple of Viśvā  
 mitra. Somehow he became an object of Vasiṣṭha’s hatred. Then Viśvā  
 mitra, in order to protect his disciple reviled Vasiṣṭha with these stanzas.  
 These are the imprecatory stanzas. The Vasiṣṭhas do not pay any attention  
 (lit. listen) to them’<sup>3</sup> This corroborates Yāska’s statement that there are  
 stanzas which contain anseveration and imprecation only.<sup>4</sup>

Durgā’s commentary is important for it repeats every word of Yāska  
 thus the text of the *Nirukta* in toto could be reproduced from Durgā’s  
 work alone. As none of the manuscripts collated by me is older than the  
 fifteenth century Durgā supplies therefore evidence of a very valuable  
 character for the textual criticism of the *Nirukta*. The number of variants  
 attributed by Durgā to his predecessors and his frequent remarks that the  
 text is corrupt and that the right reading is to be discovered—all such  
 cases I have pointed out in my notes,—indicate that there has been no  
 unbroken tradition with regard to the handing down of the text of the  
*Nirukta*.

Further there seems to have been some sort of revival of the study of  
 the *Nirukta* in the neighbourhood of Jāminu in Durgā’s time, for it seems  
 difficult to imagine that in an isolated place like Jāminu Durgā sat down  
 to write his commentary simply for the love of writing a commentary.  
 It is more reasonable to suppose that Durgā accomplished this task in order

<sup>1</sup> The *Nirukta*, iv 14

<sup>2</sup> Durgā’s Commentary on the N iv 14

<sup>3</sup> Sāyana on RV III 53. Cf. Dh. Ind.

edition of the *Nirukta* vol. II, p. 416. Cf.  
 Muir *Sanskrit Texts*.

<sup>4</sup> N vil. 2.



to meet the demand for a good text, elucidation of obscure passages, and amplification of Yāska's arguments, a demand which a revival of the study of the *Nirukta* had called forth. The examination of the manuscript of Durga's commentary, mentioned above, leads one to the conclusion that Durga did not live to complete his work and that he himself wrote his commentary up to the end of the 11th chapter only. This is indicated by a comparison of colophons in the manuscript which, at the end of the 7th-12th chapters, numbered as 12-17 by Durga consecutively from the five chapters of the *Nighantu*, are as follows

- (1) At the end of the 7th chap. on f. 50 r. ॥ द्वादशोऽध्यायः ॥
- (2) „ „ 8th chap. on f. 70 v. ॥ इति निरुक्तवृत्तौ त्रयो . . . ध्यायः ॥
- (3) „ „ 9th chap. on f. 86 v. ॥ ऋज्वर्थाया निरु . . . समाप्तः ॥
- (4) „ „ 10th chap. on f. 112 v. ॥ ऋज्व . . . पंचदशोऽध्यायः समाप्तः ॥
- (5) „ „ 11th chap. on f. 132 v. ॥ ऋज्वर्थायां निरुक्तवृत्तौ जंबूमा-  
गीश्रमनिवासिन आचार्यभगवद्गुर्गसिद्धन्ती षोडशस्याध्यायस्य चतुर्थः पादः  
समाप्तः ॥

A comparison of these five colophons shows that the first four do not contain any reference to Durga by name nor to his honorific titles, which fact implies that they were written by Durga himself, while that at the end of the 11th chapter was added by some disciple, who speaks of Durga as an *ācārya* and addresses him as *bhagavat*. Durga could not have appropriated these titles himself unless he was very vain. Another point in favour of the fifth colophon being written by a person other than Durga is that while the first four colophons say that such and such a chapter has come to an end, the fifth remarks that such a *pāda* of that chapter has come to an end. The colophon at the end of the 11th chapter is the final inscription and as such should have been placed at the end of the 12th chapter, where no such description is found, the colophon there, on f. 150 r, being ॥ सप्तदशस्य चतुर्थः पादः ॥ This leads one to the conclusion that Durga himself wrote his commentary up to the end of the 11th chapter, whose colophon was added by a disciple who also wrote the commentary on the 12th chapter, and faithfully refrained himself from adding the name of Durga in the colophon at the end of the 12th chapter. MS Mill 142, dated A D 1839, and described in the *Catalogues of Sanskrit Manuscripts in the Bodleian Library* by Keith,<sup>1</sup> also preserves the final inscription at the end of the 11th chapter, while on f. 123 v, at the end of the 12th chapter it simply says ॥ सप्तदशस्य चतुर्थः पादः ॥ It is also to be noticed that in this manuscript

as well, the word *adhyāya* only is used in the earlier colophons while *pāda* makes its appearance in those at the end of the 11th and the 12th chapters. Another point of minor importance may also be adduced in this connexion i.e. the manuscripts have the following *śloka* at the end of the 12th chapter

स्यमित्याये यथा कामी करोत्यंगविवेक्षितम् ।

सोसमस तथा कुदाद्यं गुणारण्यक्रियाम् ॥

As Durga is shown to be a hermit to ascribe these verses to him will be highly inappropriate

### *Durga and the Parīvaṣa*

Both the published editions of Durga's commentary regard the commentary on the portions of the 13th chapter as an integral part of Durga's work. But the MS. Wilson 476<sup>1</sup> dated 1387 A.D., and MS. Mill 142<sup>1</sup> dated 1839 A.D., do not contain the commentary on the 13th chapter. In both these manuscripts the commentary is completed at the end of the 12th chapter and the MS. Mill 142, expressly say that the work is finished

॥ समाप्तो यन्त्रः ॥

Moreover the 13th chapter was not added to the *Āṣṭakā* by Durga's time as is proved by his remark in the introductory part of his commentary

अयं च तथा आद्याभ्यामी भाष्यविश्वः ।

तत्प्रेक्षादिवाच्यम् । समाप्तं समाप्तम् ॥

And this (the *Āṣṭakā*) is its (the *Nighaṇṭu*) amplified commentary consisting of twelve chapters whose first sentence is "a list has been handed down by tradition". Hence the commentary on the 13th chapter was written at a later period and attributed to Durga by some disciple or follower of his.

### Yāska's contributions to Etymology, Philology, and Semantics.

#### *1. Date of Yāska.*

History is the one weak point of Sanskrit literature being practically non-existent. Not a single systematic chronological record has survived and so complete is the lack of any data to guide us in this matter that the dates of even the most famous Indian authors like Pāṇini and Kālidāsa are still subject to controversy. Yāska's date cannot therefore be determined with absolute certainty. One can arrive at a relative date

<sup>1</sup> This evidence is, however, inadequate. To make the case plausible, it must be corroborated by the internal evidence i.e. the difference of style, treatment &c. With this

view I am now systematically examining and comparing the commentary on the twelfth with that of the preceding chapters. Later on I shall add the result of my examination.

only by bringing together the isolated pieces of information supplied by archaeological finds, literary references, and accidental mention of known historical or political events. This evidence, however, is not conclusive, and is differently interpreted by various oriental scholars. There is a great difference of opinion among them about the precise date of Yāska, but at the same time there is also the unanimity which sets down his lower limit as not later than 500 B C. As this limit has not been questioned so far (while his upper limit is carried as far as 700 B C), it may therefore be safely assumed that Yāska lived at least about a century earlier than Plato. Both Yāska and Plato sum up as it were the results of their predecessors in philological and etymological investigations in the *Nirukta* and the *Cratylus* respectively. Both stand pre-eminent with regard to their age, and have dominated the thought of succeeding generations in their respective countries. Yāska's work is important for the history of philology and etymology. And as the representative record of the researches of ancient Indians, it is of considerable interest for a comparative study of the Indian and Greek achievements in these two branches of knowledge in the earliest period of their history.

## 2 *Phonetic equipment of Yāska*

Before we proceed to examine, in detail, the principles laid down by Yāska for etymology, or his speculations in philology, it will be worth while to inquire whether Yāska was a properly qualified person to undertake the task, i.e. whether he possessed any knowledge of sound-laws, or, in other words, whether he received any phonetic training, and of what sort? As has already been pointed out, historical and biographical records about ancient India do not exist, or at least, if they existed, have not survived. Nothing definite is, therefore, known about the life of Yāska, nor about the period in which he lived, nor about the educational system which then prevailed. In the absence of such records it is therefore extremely difficult to ascertain the worth of his qualifications, or the extent of, and his familiarity with, sound-laws. Yet some indirect information can be pieced together by collecting a few isolated data capable of throwing some light on the subject. In the first place, Yāska is acquainted with a vast amount of Sanskrit literature. The numerous exemplary quotations occurring in the *Nirukta* conclusively show that he knew the Rg-veda, the Sāma-veda, the Atharva-veda, the Yajur-veda, and their *pada-pāthas*, the *Taittirīya Samhitā*, the *Maṇṍrāyanī Samhitā*, the *Kāthaka Samhitā*, the *Āitareya Brāhmaṇa*, the *Gopatha Brāhmaṇa*, the *Kausītaki Brāhmaṇa*, the *Śatapatha Brāhmaṇa*, the *Prātsākhya*s,

and some of the *Upaniṣads*. The full list of all the works known to him is given in the Appendix. This shows that Yāska was a man of comprehensive knowledge and vast reading. Secondly he refers to and quotes the opinions of the various schools of thought which existed in his time i.e. the school of etymologists, the school of grammarians, the school of ritualists the school of legendists, the school of *śāidānas* (i.e. specialists, in primary causes). Further he discusses and criticizes the views of many authorities—his predecessors and contemporaries. The full list of these is also given in the Appendix. The mention of eminent scholars and schools of thought presupposes specialization in their respective departments of knowledge which implies some uniform system of training and a sufficiently high order of education extending over a long period. Otherwise it is difficult to conceive how these various schools could have come into existence at all. Thus it can be assumed without much doubt that Yāska had received some kind of training in one, or more than one of these schools. He discusses the doctrines of the schools other than his own and thus seems to have acquired a general familiarity with them to be able to do so. Thirdly he distinctly mentions the *prātiśākhya*, i.e. phonetic treatises which record the researches made by ancient Indians in the physiological and the acoustic aspects of Phonetics. These treatises themselves presuppose the existence of the *śāidānas*, i.e. the word texts which give every word of the *śāidānas* in its isolated state, i.e. free from the euphonic combinations, and analyse compounds into their component elements. Gradually by the time of Yāska, a strong phonetic feeling had come into existence as is evident from the scientific arrangement and classification of the Sanskrit alphabet. This shows that Yāska was furnished with some phonetic equipment such as the state of the scholarship of the time permitted him to acquire. This view is supported by the fact that Yāska is familiar with and recognizes the following phonetic phenomena (1) Syncope as in *वग्म* (they went) from the root *गम्* (to go) (2) Metathesis as in *क्षोक्* a drop from *पुक्ष्* (to drop) *क्षु* (ropo) from *यक्ष्* (to omit) and *तर्क्ष्* knife from *क्षत्* (to cut) and so on, (3) Anaptyxis as in *क्षक्ष्* from the root *क्ष्* (to throw) *क्षक्ष्* (door) from the root *क्ष्* (to cover) *क्षक्ष्* from the root *क्ष्* (to fry) &c., (4) haplogy as in *त्रिष्व* = *tri + pṣa*, i.e. three stanzas. He is also acquainted with assimilation and has noticed an example of prakṛtization in the Rg veda while explaining *क्षक्ष्* by *क्षक्ष्* (N v 24). For the detailed account of his observations on phonetic phenomena see Chapter II sections

<sup>1</sup> All these words are found in the *Nirukta* II 1 2. I have cited examples furnished by Yāska himself

1-2 From what has gone before, it may be concluded that Yāska was a man of extensive reading, that he had pursued a systematic course of study, and that he was furnished with some phonetic equipment. This conclusion is further supported by the fact that his explanations are pervaded with a rationalistic spirit and devoid of the mystifying or supernatural element, a characteristic of the ritualist and the *parvīyaka* school, cf e g Yāska's explanation of *Vṛtra*. He is altogether free from fanaticism, bigotry, and intolerance when he meets Kautsa's adverse criticism of what he believes to be the revealed hymns, but gives rational answers to the various points of objection. He is actuated by a scientific spirit even when he is dealing with gods. Thus, for instance, he classifies gods into various groups, i e the terrestrial, the atmospheric, and the celestial according to the sphere of their activity, and assigns definite functions to each. Yāska's classification of gods has nothing corresponding to it in the mythologies of other nations. Further, his treatment of synonyms and homonyms is also scientific. At first he attributes a particular meaning to a particular word, and then supports his assertion by quoting a passage, generally from the Vedic literature, in which that word is used in that particular sense. Whether or not one agrees with him in attributing particular meanings to particular words, it cannot be denied that his method is scientific and, notwithstanding his remote antiquity, surprisingly modern. This scientific spirit, so evident in the *Nirukta*, could be developed by a scientific training only. In the absence of any definite information, the preceding statement will, I think, give some indication as to Yāska's qualifications to undertake the task which he set before himself.

### 3 *Importance of Etymology.*

Taking both the East and the West together, Yāska is the first writer on etymology. He is also the first to treat it as a science by itself. According to the orthodox Indian tradition, the *Nirukta* has, for a long time, been recognized as a treatise which deals specially with etymology. But the claim of Yāska is not based on this recognition. He has enunciated his doctrines in the *Nirukta*. His remarks on the importance of etymology may sound very commonplace to us, but probably appeared to have the same profoundness of wisdom when they were first uttered about 2,500 years ago, as President Wilson's fourteen points for the modern political world. His arguments for etymology are summarized as follows.

(1) Etymology is essential for the proper understanding of the Vedic texts

(2) Etymology is the complement of grammar<sup>1</sup>

(3) Etymology is necessary for the analysis of the *samhitā* into the *pada-pāṭha*, and of words into their component elements.

(4) Etymology has practical utility for it enables one to discover the primary deity of a stanza which bears the characteristic marks of more than one deity and thus helps to perform the sacrifice with perfection.

(5) Etymology is a science, and should be studied for its own sake for knowledge is commended, and ignorance is condemned (Chapter I sec. 15-17)

#### 4 Principles of Etymology

Yāska's fundamental notion about language is that all words can be reduced to their primordial elements which he calls roots. With this idea he lays great emphasis on the point that as every word can be traced to an original root, one should never give up a word as underivable. His first general principle is, One should give the etymological explanation of words whose accent and grammatical form are regular and are accompanied with a radical modification in the usual manner i.e. in accordance with the laws of phonology. One would hardly question the derivation of पक्व from पक् to cook or of पठ् from पठ् to read or of बोध from बुध् to know or of भिद् from भिद् to break and so on. It should be observed that Yāska recognized the importance of accent and accords it a due place in his principle. It is obvious that the above-mentioned rule is limited in its scope, for only a comparatively small number of words can fulfil the conditions therein laid down. Yāska therefore strikes a note of warning and says that a disproportionate importance should not be attached to grammatical form, for the rules of grammar are not universal like laws of nature and have many exceptions, adding that one has also to take into consideration phonetic phenomena such as syncope, metathesis, haplology, anaptyxis, assimilation &c. His second principle is that in case the accent and grammatical form are not regular and are not accompanied with a radical modification, one should always take his stand on the meaning of the word and endeavour to derive it from some similarity of form or if there is no such similarity of form, even from the similarity of a single letter or syllable. Thus, according to Yāska, one should not be afraid to derive, *dois*, *dā*, *dove*, *dusse*, &c. from *devoir* to owe or *isth* (sacrifice) from the root *yaj* (to sacrifice), on account of the apparent dissimilarity of their form. Comparative philology furnishes the best examples to illustrate Yāska's remark that often there is hardly any resemblance between a word and its original source, i.e. its primitive

<sup>1</sup> *And idam vidya-śāstraṃ vyākaraṇaṃ loka- N 1.15*

and derivative forms Cf. IE *\*penque*, Skt. *pañca*, Zend *pañca*, Gk *πέντε*, Lat *quinque*, Lith *penkè*, Goth *finf*, Germ. *funf*, OE *fif*, Eng *five* Again, French *larme* and English *tear* have only *r* in common, both being otherwise quite different from their original source *\*dal̥eru*, which assumed an Anglo-Saxon form *tear*, and a primitive Lat *lacru* The Eng *ewe* and Lat *ovis* have nothing in common, and each has exclusively preserved some parts of their original *\*ows* Eng *four*, Germ *vier*, have only *r* in common with Gk *τέτταρες* Eng *quick* (orig 'alive') has only *q* in common with Gk *βίος* (life) Eng *set*, and Gk *hed* (*ἔδρα*, 'seat') have nothing in common, and each has preserved one exclusive part of the original *\*sed* Again, cf. IE *\*ghans*, Skt *hamsa*, Gk *χῆν*, Lat *anser* (for *hanser*), Germ *Gans*, OE *gôs*, Eng *goose*

But the application of this rule by an incompetent person gives rise to grotesque results, many such cases are supplied by the *Nirukta*, e g Śākatāyana's derivation of *Sat-ya*, the *ya* of which he formed from the causal of *ṛ*, and *Sat* from *as*, 'to be' Yāska foresaw the danger of the misuse of his principle So after laying down his rule, he adds a note of warning He urges that single words isolated from their context should not be thus derived, for without a knowledge of the context, it is often difficult to know the precise meaning of a word He recommends that derivations should not be explained for a person not acquainted, or not well acquainted, with grammar, and not for one who has not studied etymology as a pupil He says, 'One should indeed explain derivations for one's own pupil who has been in residence studying etymology or for one who is capable of understanding, for the intelligent and for the diligent' N 11 3

The third principle of etymology laid down by Yāska is that one should derive words in accordance with their meanings 'If their meanings are the same, their etymologies should be the same, if the meanings are different, the etymologies should also be different' (N 11 7)

'This principle is on the whole sound, for in every language there occurs the phenomenon that words of different origin often assume the same form For instance

Skt <i>Akta</i>	derived from the root <i>aj</i>	means 'driven'
"	" " " "	<i>añj</i> " 'besmeared'
<i>Aja</i>	" " " "	<i>aj</i> " 'driver'
" = <i>a-ja</i>	" " " "	<i>jan</i> " 'not born'
<i>Anista</i>	= <i>an-ista</i> from $\sqrt{is}$	means 'unwished'
,	= <i>an-iṣṭa</i> " $\sqrt{yaj}$	" 'not sacrificed'
<i>Anudāra</i>	= <i>an-udāra</i>	means 'a niggardly man'

- Skt *Anuddra* = *anu-dāra* means followed by a wife  
 = *o parana* " without air  
*Aprana* = *apa rano* " a grove  
 " = *a rana* " not dressed  
*Arastu* = *ara-sta* " resting place

- Engl *h Abide* From *abide* meaning delay or dwelling place  
*Abide* OE. *abead-an* connected with the primitive verb *leodan*  
 meaning prognostication of *fore-tell*  
*Abound* OFr *abunder* *abunder* *abunder* Lat *abundare* meaning  
 to be plentiful  
 " = *abundant* meaning to get limits to  
*Admiral* OFr *amiral* derived from the Arabic *amir-al* latinized in  
 various ways and a modified according to popular forms  
 meaning a naval officer  
 " A ly form of *admirable* OFr *amirable* Lat *admirabilis-em*  
 meaning exciting admiration  
*Adust* Lat *adustus* Fr *aduste*, meaning scorched  
 " = *adust* meaning in a dusty condition  
*Aught* OE. *dit* OIIG *dit* Goth *austa* meaning possession  
 " OE. *u d + a + elst* OIIG *auht* *auht* &c ME. *dit* *it*  
 meaning anything whatever  
*Bay* OFr *baie* Lat. *baia* meaning a small fruit a berry  
 " Fr *baie* Lat *baia* meaning an indentation of sea into land  
 or of land into the sea  
 c " OFr *bai*; Lat. type *bai* meaning the division of a barn  
 OFr *bai* It *bai* Lat. *bai* to open the mouth meaning  
 larking or larking  
 " Cf ON *bai* *bai* to put back meaning an embankment  
 or dam  
 " Short form of *bai-an* meaning the second branch of a  
 stag's horn  
 " Fr *bai* Lat *bai* meaning a reddish brown colour  
*Beak* Fr *bec* It *becco* Sp. *becco* Lat. *becco* meaning a bird's bill  
 " A justice of the peace  
 " A variant of *beck* to warn  
*Bear* OE. *beru* OIIG *bero* Mod G *bär*, cf ON *bjorn* Lat.  
*ferus* meaning an animal  
 " OE. *byre* cf Goth. *barains* meaning barley  
 " OE. and OIIG *ber-an*, ON *ber-a* Goth. *bar-an*, Lat. *fer*  
 Ok *φap* Skt. *bhar* meaning to carry



English *Dole* derived from French *deuil* means 'grief'

„ related to Teut *deal*, Ger *Teil* means 'portion'

*Fame* Fr *fame*, Lat *fāma* (report), Gk *φήμη*, meaning 'public report'

„ Fr *fam*, Lat *fames*, cf OFr *afamer*, meaning 'want of food, hunger'

„ Obsolete form of *foam*

*Fast* OE *fæstan*, OHG *fastēn*, ON *fastu*, Goth *fastan*, meaning 'to abstain from food'

„ ME *fest*, ON *fest-r*, meaning 'a rope'

„ Fr *faste*, Lat *fastus*, meaning 'arrogance'

*Fold* OE *folde*, OLG *folda*, ON *fold*, related to \**felþu*, 'field', meaning 'ground'

„ OE *fealdon*, OHG *faldan*, ON *falda*, Goth *falpan*, OTeut \**falpan*, cf Lath *pleta*, Gk. *δί-παλτος*, meaning 'to arrange one thing over another'

„ OE *falcæd*, Mod LG *falt*, meaning 'an enclosure for domestic animals'

„ ME *fald*, OHG *falt*, ON *fald-r*, meaning 'a bend or ply'

*Hound* OE *hund*, OHG *hunt* (d-), Goth *hunds*, ON *hundr*, Gk *κύων*, *κυν*, Skt *śvan*, meaning 'dog'

„ ME *hūn*, ON *húnn*, meaning 'a projection'

*Seal* OE *sīol*, OHG *selah*, ON *sel-r*, meaning 'an animal'

„ OFr *seel*, It *suggello*, Lat *sigillum*, meaning 'a device'

*Sound* Derived from Fr *son*, Lat *sonus*, means 'noise'

„ OE *sund*, means 'strong'

„ Fr *sonder*, Lat *subundare*, means 'testing depths'

French *Air* Gk *ἀήρ*, Lat *āer-em*, Sp *aire*, meaning 'the gaseous substance which envelopes the earth'

„ OFr *aire*, meaning 'disposition'

„ It *aria*, meaning 'melody'

*Champs* Lat *campus*, It *campo*, Sp *campo*, meaning 'field'

„ OFr *cant*, meaning 'side'

*Chère* Feminine of *cher*, 'dear'

„ Gk *χαρά*, 'face'

*Cousin, -e* Lat *consobrinus*, It *cugino, -a*, Sp *sobrinno, -a*, Ptg *sobrinho, -a*, meaning 'a relative'

„ Lat *culicinus*, meaning 'an insect'

*Devant* Preposition meaning 'before'

„ Pi participle of *devoir*, 'to owe'

*Feu* Lat *focus*, It *fuoco*, Sp *fuego*, Ptg *fogo*, OFr *fou*, meaning 'fire'

French *Feu* Derived by Estienne and Scheler from Lat. *fuat* > *feut* > *feu* by Ménage from Lat. *felix* > *felicitas* > *felce* > *feu*, by Latré from OFr *fuhu* > *feū* connecting with Lat. *fututus* meaning dead

*Fier* Lat. *fidare* for (*fidere*) It. *fidare* Sp. and Ptg *fiar* meaning to put confidence

Lat. *ferus* It. and Sp. *fiero*, Ptg *fero*, meaning proud

*Firme* Lat. *firmus* ME. *ferme*, meaning firm cf. Skt. *√dhr*

" Med. Lat. *firma* meaning, a farm

*Franc* Lat. *francus* It. *franco*, Sp and Ptg *franco* meaning free

" Meaning a French coin

*Geste* Lat. *gestus*, meaning gesture

" Lat. *gesta* It. *gesta* meaning heroic deed, poetry cf. *chanson de geste*.

*Louer* derived from Lat. *locare* means to let

" " " *laudare* means to praise

German *acht*. OHG *ahto* MHG *ahte* Goth. *ahtau* OE. *cahta* derived from an IE. root cf. Skt. *aśtau* Gk. *ὀκτώ* Lat. *octo* Lath. *as-tūti* meaning eight

" OHG *ahla* MHG *ahle* OE *ah* meaning proscription

*Ball* From *bellēn* meaning barking

" MHG *bal bulles* cognate with OHG *ballo* MHG *balle* ME. *bal balle* OTent. \**ballōn* \**ballōn* cf. Lat. *foli* is, something inflated Fr *balle*, meaning a ball to play with

" Fr *bal* It. *ballo* Fr *baler* or *baller* Lat. *ballare* Gk. *βαλλίζω* meaning a dance

*Bauer* OHG *bār* MHG *bār* LG *buur*, ON *bur* OE. *bur* dwelling cf. *neighbour* OE. *neah-gebur* and *nach-bar* E. *boicer*, OTent. \**buro(m)* from Tent. *√bē* IE. *√bhu* cf. Skt. *bhū* (*bhūmi* earth) Gk. *φω* Lat. *fur* (*futurus*) meaning bird-cage

" OHG *būdr* MHG *būcære* cf. *Erbauer Ackerbauer* from the *√bauen*, to cultivate Du. *bouwen* MHG., MDu *bāwen* meaning a peasant

*Bulla* MLG *bulle* MDu. *bulle* Du *bul*, *bol* ON *bole*, *bol* ME. *bole* (*boole*) cf. ME. *bul*, *bulle* and E. *bull*, *bullock* meaning a buffalo

MHG *bulle* OE. *bulle* E. *bull* Fr *bulle*, derived from Lat. *bulia* meaning a papal mandate

German *Geiseln* Pl of *geisel*, OHG *gīsal*, MHG *gīsel*, OE *gīsel*, meaning 'hostages'

„ A form of *geiseln*, MHG *geiseln*, meaning 'to whip'

*Kehren* OHG *kēran*, MHG *kēren*, meaning 'to sweep'

„ OHG *kēran*, MHG *kern*, meaning 'to turn'

*Kiefer* OHG *kienforha*, MHG *kienboum* and the corresponding word to OHG *\*kienforhe*, cf *Kien* and *Föhre*, meaning 'Scotch fir, pine tree'

„ MHG *kiver*, *krvel*, *krvele*, OSaxon *kāflos*, OE *ceāfl*, meaning 'jaw'

*Kiel* OHG *kiol*, *chiol*, MLG *kēl*, *kīl*, MHG *kiel*, OE *cēol*, OS *kiol*, meaning 'keel'

„ MHG *kīl*, LG *quiele*, E *quill*, meaning 'a piece of reed or feather of a bird'

*Laden* OHG *hladan*, MHG *laden*, OS *hladan*, OE *hladan* Goth (af)*halpan*, E *lade*, meaning 'to load'

„ OHG *ladōn*, MHG *laden*, Goth *laþon*, OE *laðian*, meaning 'shop'

*Mandel* MLG MDu *mande*, OE *mand*, *mōnd*, E *maund*, meaning 'to count by fifteen'

„ OHG *mandala*, MHG *mandel*, OFr *almande*, also *amande*, *amandre*, cf Sp *almendra*, It *mandorla*, *mandola*, meaning 'almond'

*Mark* OHG *marka*, MHG *marke*, OS *marka*, OE *mearc*, meaning 'boundary'

„ MHG *mark*, MDu *marc*, ON *mǫrk*, OE *marc*, Med Lat *marca*, *marcus*, Fl. *marc*, It *marco*, *marca*, meaning 'a coin'

„ OHG *marg*, *marag*, MHG *marc*, *marg*, OS *marg*, OE *meaz*, *meurh*, MDu *march*, *marg*, Mod Du *meig*, OTeut *\*mazgo*, cf AV *mazga*, Skt *majjan*, meaning 'the soft fatty substance of bones'

*Reis* OHG *hrus*, MHG *rīs*, ON *hrís*, MDu Du *rijs*, OF *hrís*, meaning 'twigs or small branches'

„ MHG *rīs*, MLG *rus*, ME *rys*, OFr *ris*, It *riso*, Lat *\*orizum*, Gk *ὄρυζα*, cf Skt *vrīhi*, meaning 'rice'

Hindi *kāma* derived from Skt *kr* means 'work'

„ „ „ „ *kam* „ 'love'

Examples might be multiplied. It is clear that such words can be satisfactorily derived only with reference to their meaning, for being derivable

from more than one original source they are liable to be connected with the wrong root unless the derivation is based on the meaning. Yāska's rule is therefore sound. But in criticism of Yāska's rule, it may be remarked that words having the same origin, come to acquire different meanings. For instance Lat. *cup* (*cupido*) to desire and Skt. *kup* to be angry have the same common origin. Again, cf. IE. *klutós*, Skt. *krutás*, Gk. *κλυτός*, Lat. (*in*) *clutus* OE. *hlūd* Eng. *loud*. Yāska did not know any other language besides Sanskrit, his horizon was therefore necessarily limited, yet his familiarity with the two phases of the Sanskrit language, i. e. the Vedic and the classical, which is historically the development of the former and which in their relation to each other bear a close correspondence to that of the Ionic and the Attic tongues placed him on a better working ground than those who were not fully conscious of such historical development. There is no passage in the *Cratylus* for instance, showing that Plato realized that the Attic was historically the outgrowth of the Ionic language. On the contrary the following passage indicates that he was not aware of any such development.

### 5 *Plato on Etymology*

*Soc.* Yes, my dear friend but then you know that the original names have been long ago buried and disguised by people sticking on and stripping off letters for the sake of euphony and twisting and bedizening them in all sorts of ways. And the additions are often such that at last no human being can possibly make out the original meaning of the word.<sup>1</sup> Again Plato does not recognize that etymology has any scientific or even systematic basis. He does not seem to realize that derivation of words should be governed by some general rules. In addition to the above, I quote the following passage in support of my statement

*Soc.* Now attend to me and first, remember that we often put in and pull out letters in words and give names as we please and change the accents.<sup>2</sup> Evidently he did not attach much importance to accent. The only principle which can hardly be so called is contained in the following passage

*Soc.* And whether the syllables of the name are the same or not the same makes no difference, providing the meaning is retained, nor does the addition or subtraction of a letter make any difference so long

<sup>1</sup> Jowett *Dialogues of Plato* (3rd ed.), vol. I, p. 353.

<sup>2</sup> *Ibid.* p. 341.

as the essence of the thing remains in possession of the name and appears in it'<sup>1</sup>

These three passages from the *Cratylus* indicate that Plato looked upon etymology as a compendium of individual conjecture which would justify Voltaire's famous satire that, 'Etymology is a science in which vowels count for nothing and consonants for very little', and Max Muller's well-known epigram that, 'a sound etymology has nothing to do with sound'. The fundamental difference between Yāska and Plato is that the former distinguished roots from affixes and suffixes, i.e. the radical from the formative element, and hence was able to formulate general principles for analysing words into their constituent parts, the latter did not realize this distinction and consequently made conjecture the basis of etymology. It may be remarked, however, that Sanskrit is generally acknowledged to be more perspicuous than Greek, it was easier therefore to see this distinction in Sanskrit than it was in Greek, and besides Yāska had the advantage of inheriting this knowledge from a long line of predecessors who had made this discovery at a very early period. But Yāska's greatness, even if every one of his etymological explanations is proved to be wrong—as many are manifestly so,—lies in the fact that he is the first to claim a scientific foundation, and also the first to formulate general principles for etymology.

### 6 *Philological speculations of Yāska*

In two aphoristic rules, Yāska enunciates his view as to why articulate speech is given preference to other modes of expression, such as gestures, movements of hands and body, &c. He says, 'words are used to designate objects with regard to everyday affairs in the world, on account of their comprehensiveness and minuteness'<sup>2</sup>. Durga, the commentator of Yāska, explains the term 'comprehensiveness', with regard to the psychological process involved in the apprehension of meaning through the instrumentality of the spoken word. He says that there are two phases of consciousness in the human mind, i.e. (1) the manifest, and (2) the unmanifest. When a person desires to express the manifest consciousness, his effort results in the exhalation of breath which modified in the various speech-organs produces the word. The word again pervades the unmanifest consciousness of the hearer, makes it manifest, and thus the meaning is apprehended<sup>3</sup>. Using philological terminology, we may express the same thing by saying that there are permanent word-records in the sub-conscious strata of the human

<sup>1</sup> Jowett, *Dialogues of Plato* (3rd ed.), vol. 1,  
p. 335

<sup>2</sup> The *Nirukta*, 1. 2

<sup>3</sup> Durga on N. 1. 2

mind. These word-representations are brought from the sub-conscious to the conscious state by articulated speech. It may be objected that whatever the psychological process may be, the most important use of the word is to express and convey the meaning to somebody else and this purpose can equally be accomplished by other methods, such as gestures, movements of hands, face and eyes. As if Yāka had anticipated this objection, he adds the term *munīṭṭha* in his *ajhāsān*. Darga has the following comment. The movement of hand and the winking of the eyes, &c. are also comprehensive, they will express the meaning and in this manner we will be saved the trouble of a voluminous grammar and the bulky Vedic literature. True, gesture, &c., are comprehensive but they are not minute, i.e. they involve greater effort in production and are always indefinite. Even the learned Darga's elaborate explanation of comprehensiveness. Yāka's *ajhāsān* can mean only that words are used in the everyday affairs of the world because they are capable of giving expression to every kind of meaning with their numerous shades of difference and are produced with comparatively less exertion. There seems to be no doubt that at the time of writing, the above-mentioned *ajhāsān* in Yāka had in his mind the alternative method of expressing in an of gestures, &c. And his argument that words are preferred to gestures on account of the economy of effort is a strikingly modern note.

### Origin of Language

Yāka is a follower of the school of etymologists whose fundamental doctrine is that all words are derived from original roots.<sup>1</sup> Gārgya and the followers of the school of grammarians do not agree with him.<sup>2</sup> There is also a short discussion about *onomatopoeia*.<sup>3</sup> Aupamanyava maintains that there is no such thing as onomatopoeia but Yāka holds that there are some words which are formed by the mere imitation of sounds of nature, mostly the names of birds such as crow, partridge, &c. but which can be derived otherwise also. It is surprising that in this connexion he does not mention the word cuckoo. Besides the names of birds, he thinks that the following words are similarly formed. *Astara*<sup>4</sup> a gambler, *dandubha*<sup>5</sup> a drum, *cical* *krīṣi*<sup>6</sup>. It makes a *cical* sound. *kyka*<sup>7</sup> the former part of *kykardku* a cock. According to Yāka, onomatopoeia does not play any important part in the foundation of language. He discards

<sup>1</sup> *Yāka* I, 1.

<sup>2</sup> *Loc. cit.*

<sup>3</sup> *On* III, 18.

<sup>4</sup> *It.* v, 22.

<sup>5</sup> *It.* ix, 12.

*It.* ix, 11.

<sup>7</sup> *It.* xii, 10.

therefore the so-called Bow-wow theory<sup>1</sup> As Yāska reduces all words to primordial roots, he may therefore be regarded as an adherent of the root-theory

This again affords a point of difference from the *Cratylus*, where Plato, in attempting to trace the origin of the sounds of the alphabet to the sounds of nature, considers onomatopoeia to be the most important factor in the formation of language As an objection to his theory, it may be remarked that the objects with which men in primitive society are most familiar would be things like 'cave', 'pit', 'tree', &c, and the naming of these objects precludes all imitation of natural sounds Words like 'digger', 'weaver', &c, would represent a higher stage of civilization<sup>2</sup>

### 8 *Parts of Speech*

Yāska says that there are four parts of speech noun and verb, preposition and particle<sup>3</sup> At first sight, it seems inexplicable that an ancient author like Yāska should mention preposition as a part of speech and should ignore adverbs which historically can be shown to have been evolved at an earlier stage of the linguistic development than the former The difficulty, however, disappears when it is remembered that prepositions in Sanskrit are seldom used to express case relations, but mostly serve as adverbial prepositions With Yāska's division of speech into four parts may be compared the remarks of Dionysius of Halicarnassus, who attributes a similar classification to Aristotle

'Composition is a certain arrangement of the parts of speech

These were reckoned as three only by Theodectes and Aristotle and the philosophers of those times, who regarded nouns, verbs, and connectives as the primary parts of speech Their successors, particularly the leaders of the Stoic school, raised the number to four, separating the article from the connectives'<sup>4</sup> According to Aristotle, 'Diction viewed as a whole is made up of the following parts the letter (or the ultimate element), the syllable, the conjunction, the article, the noun, the verb, the case, and the speech'<sup>5</sup>

### 9 *Aristotle's definition of Noun and Verb*

Yāska defines the noun and the verb as follows 'A verb has *becoming* as its fundamental notion, a noun has *being* as its fundamental notion But where both (i.e. *becoming* and *being*) are dominated by *becoming* as in a verbal noun), a *becoming* arising from a former

<sup>1</sup> Max Muller, *Science of Language*, vol 1, pp 407-17

<sup>2</sup> See also Max Muller, *loc cit*

<sup>3</sup> *Nirukta*, 1. 1

<sup>4</sup> *Literary Composition*, ch III, Roberts's ed., p 71

<sup>5</sup> *Poetics*, 20 1456 b, Bywater's ed., p 57

to a later state is denoted by a verb as he goes he cooks &c., while the embodiment of the whole process beginning with the original and ending with the final conception which has assumed the character of being is denoted by a noun, as going cooking &c.<sup>1</sup> Further *becoming* has six modifications (1) genesis, (2) existence (3) alteration, (4) growth (5) decay and (6) destruction.<sup>2</sup> With these may be compared Aristotle's definitions of noun and verb. A noun or name is a composite significant sound not involving the idea of time with parts which have no significance by themselves in it. A verb is a composite significant sound involving the idea of time with parts which have no significance by themselves in it. Whereas the word man or white does not imply when walks and has walked involve in addition to the idea of walking that of time present or time past.<sup>3</sup>

In his definition of a verb Aristotle lays great emphasis on the idea of time but ignores the idea of action involved in it. his definition is therefore incomplete and states the element of lesser importance only for of the two ideas of action and time the former is of primary and the latter of secondary significance. Yaska has hit on the right word *lo becoming* which expresses both the notion of action and time as well. Aristotle's definition of a noun is a negative one. He explains what it does not involve but not what it positively does involve. Yaska, on the other hand gives a positive definition setting forth *being* to be the fundamental notion of a noun. Further he also defines a verbal noun, which is ignored by Aristotle.

Yaska explains prepositions as words which bring into prominence the subordinate meaning of nouns and verbs. He then subjoins a list of twenty prepositions assigning to each its appropriate meaning. Proceeding further he divides particles into three groups, (1) comparatives, (2) connectives and (3) expletives. He defines these terms, giving a list of the particles of each group explaining their meanings and illustrating their uses by suitable quotations from Vedic literature. They are treated in detail in the first chapter of the *Nirukta* (see 3-9).

Yaska observes the dialectical differences in the spoken language of his time. Thus he points out certain characteristics of the speech of the Aryans and the *Hāmbojas* the people of the East and the people of the North.<sup>4</sup> He acknowledges the relation of the classical to the Vedic Sanskrit. Thus he remarks that their vocabulary is identical<sup>5</sup> that their use of prepositions and particles with occasional exceptions is similar<sup>6</sup>.

<sup>1</sup> *Nirukta* I, 1.

<sup>2</sup> *Op. cit.* I, 2.

<sup>3</sup> *Poetics*, 20, 1456b, 10. Bywater's ed., p. 63.

<sup>4</sup> *Nirukta*, II, 2.

<sup>5</sup> *Op. cit.* I, 16.

<sup>6</sup> *Op. cit.* I, 3-9.



He seems to be conscious of the historical connexion of the two languages when he says that the words of the one are derived from the roots of the other<sup>1</sup> He knows that it is not nouns only, but also verbs, which have synonyms 'So many verbs have the same meaning So many are the synonym of a noun (lit being)'<sup>2</sup> He explains homonym as a word which has more than one meaning<sup>3</sup> He also notices certain idiomatic expressions, whose order is immutably fixed as 'Indra and Agni', 'father and son', but not 'Agni and Indra', 'son and father'<sup>4</sup>

### *Semantics*

#### *How names are given*

The epoch of Yāska was an age of remarkable literary activity There seems to be a general striving after the search of truth in all the departments of human knowledge. On the philosophic side, it marks the beginning of the Upanisadic period which preached monotheism of an exalted type, and gave expression to some of the sublimest thoughts ever recorded in the history of mankind On the religious side, it was the harbinger of the Buddha who was soon to carry out a campaign of vigorous protestantism against the then prevailing ritualistic practices. Even in the matter of style, it is the period of transition which ushered in the era of the aphorism (*sūtra*) As shown above, the age was busy with grammatical and philological speculations, nor was semantics ignored In the first chapter of the *Nirukta* (see 12-14), Yāska discusses the question, how names are given The most important arguments are set forth in the form of questions and answers A critic is introduced who raises the various points of objection, each of which is duly answered by the author It is a dialogue consisting of two monologues which are put in the mouths of the critic and the author in succession The arguments are as follows (1) Every being who performs a particular action should be called by the same name, e g every one who runs on the road should be called *aśva* (runner), and not the horse alone, everything that pricks, as a needle or spear for instance, should be called *tiṇa* (pricker) and not a blade of grass alone (2) Every being should be given as many names as the actions with which that particular being is associated, e g a pillar should be called not *sthūnā* (i e which stands upright) only, but also *darā śayā* (i e which rests in a hole), and also *saṅganī* (i e which is joined with the beams) (3) Only such words should be used in giving names as are regularly derived from roots according to the rules of grammar, so that

<sup>1</sup> *Nirukta*, ii 2.

<sup>2</sup> *Op cit* i 20

<sup>3</sup> *Op cit* iv 1

<sup>4</sup> *Op cit* i 16

the meaning of the object which they denote, should be quite clear and free from doubt, e.g. *puruṣa* (man) should be *puri-saya* (i.e. city-dweller) *aśva* (horse) = *aśpa* (i.e. runner) *trna* (grass) = *tardana* (pricker) and so on. (4) If the name of an object is to be determined by its actions, the being precedes the action (e.g. the horse comes into existence before it actually runs) the designation of a being which is earlier from an action which is subsequent to it is not tenable (perhaps for the reason that it will leave the being nameless during the interval). (5) People indulge in sophistry in explaining names, as for instance, when it is said that earth (*prthivī*) is so called on account of its being broad (*prathī*) they do not consider as to who made it broad and on what basis

### Rejoinder

(1) We find that of the beings who perform a particular action all do not get the same name but only a few e.g. every one who cuts wood is not called *takṣaka* but the carpenter alone is so called it is the ascetic only who is called *para-vrājaka* (i.e. a wanderer) and not every one who wanders it is only the sap of the sugar-cane that is called *jṣṭhāna* (i.e. enlivening) and not everything that enlivens it is only the planet Mars that is called *bhūmi-ja* (i.e. earth born) and not everything that is born from the earth and so on. He seems to imply that there is a law of specialization by which a particular name comes to be exclusively associated with a particular object.

(2) He means to say that in spite of their manifold activities, objects take their name from one particular action, which is the most important and the most special to them e.g. a carpenter performs many actions, yet he is called *takṣaka* (i.e. a cutter of wood) because the shaping of things by cutting wood is his most important function and can be specially associated with him. Durga has the following comment on it

तत्रापि पञ्चसि पञ्चमपि पञ्चम तत्र च कथितमिदं । अन्यथापि न तथैत्युच्यते । आह कोऽत्र हेतुरिति । शुभ्रं लोकात्तत्र पुच्छं तमेवोपासमानं न भवति नियम इति । अथ च तत्रया समानमीदृशानां कथितेवात्रैव संयुज्यते कथित । स्वभावतो हि शब्दानां क्रियावत्त्वेऽपि सति कश्चिदेव क्रियामङ्गीकृत्वावस्थिति र्भवतीति । अथवा क्रियातिशयकृतो नियम आत् । यो हि यदतिशयेन करोति तस्या नैकक्रियावत्त्वेऽपि सति तदेतत् एव नामधेयप्रतिशब्धो भवतीत्यर्थं समाधिः । अथवा न ब्रूमो यो यत्र यदा च तत्रति स एव तत्रति । किं तर्हि यो यदा यत्र तत्रा भवति स एव तत्रति । पञ्चमोऽनैकक्रियायुक्तानामनैकक्रियाकारितो नामधेयप्रतिशब्धो भवति

. . . तत्र यदुक्तमेकस्यानेकक्रियायोगादनेकनामता प्रसज्येतेति । एतदयुक्तम् । यदि चोक्तमनेकेषामेकनामतैकस्य चानेकनामता प्राप्नोति ततश्च व्यवहारप्रसिद्धिरिति । नहि तदुभयमस्ति । अनेकेषामेकक्रियायोगेऽपि हि सत्येकस्य चानेकक्रियायोगेऽपि हि सति व्यवस्थित एव शब्दनियमः स्वभावत एव लोके ।

‘Thou seest, my friend, and we also see, that one man who cuts wood is called ‘carpenter’, while another who does the same is not so called. You may well ask the reason—Listen, go and ask the world, quarrel with the world if you like, for it is not I who made this law. But this is what we find—of those who do the same work, some are named in accordance with that activity, others not. You may say that because one object is named in accordance with that activity, therefore others doing the same thing should be similarly named. Although all nouns are derived from verbs, the choice of names with reference to a particular action is made by nature (*svabhāvatah*), or it may be that the choice is made by the law of special action. A man who performs one particular action more specially, whatever other actions he may perform, will obtain his name from that particular action. This is a settled rule. For we do not call the man, who cuts wood now and then, by the name of carpenter, but him we call carpenter who cuts wood at any time, or in any place and always. This is an instance of a name, the choice of which is made by special action and this name may be freely given to others who perform the same action specially. And if sometimes, or somewhere, some other action is still more special to them, they will obtain their names in accordance with that action only.

We see that persons who perform many actions, obtain their names from one particular action. A carpenter performs many other actions, but he is not called after those activities. If it be said, that many persons who perform the same action, should have a common name, and one person who performs many actions, should have as many names, all that we can say is, that it is contrary to the practice of the world. *Neither is the case.* Whether many persons perform a particular action, or a single person many actions, the law about the names is that the choice is made by natural selection.’<sup>1</sup>

With this may be compared the remarks of Bréal.

‘One conclusion is to be drawn from all that has gone before—it is an undoubted fact that Language designates things in an incomplete and

<sup>1</sup> Cf. Max Müller’s translation of some parts of the above-quoted passage (*ibid.*, p. 167)

inaccurate manner. *Incomplete* since we have not exhausted all that can be said of the sun when we have declared it to be shining, or of the horse when we say that it trots. *Inaccurate* since we cannot say of the sun that it shines when it has set, or of the horse that it trots when it is at rest, or when wounded or dead.

Substantives are signs attached to things: they contain exactly that amount of truth which can be contained by a name: an amount which is of necessity small in proportion to the reality of the object. It will be impossible for language to introduce into the word all the ideas which this entity or object awakens in the mind. Language is therefore compelled to choose.<sup>1</sup>

(3) Many words whose grammatical form is quite regular are used to denote names of objects such as *crutats* (crueper) *jāpūrīkṛ* (winkosul), *dūmṛ* *hoṁṣ* (one who sacrifices with a ladle) &c.

(4) We find that many objects get names which are based on subsequent action: e.g. the wood pecker.

(5) If *yṛthar* (earth) is derived from *√y* *ruth* (to be broad) there is no cognate at all. It is not necessary to consider as to who made it broad and on what basis: for it is broad to the eye.

Thus the question is discussed in the *Ārūkta*. The same question is discussed at length in the *Cratylus* also wherein Plato propounds three theories and makes the three characters in the dialogue their exponents. Hermogenes holds that names are conventional arbitrarily given and altered at will. Its antithesis is represented by Cratylus who maintains that they are natural. Socrates takes an intermediate position and admit that names are natural and at the same time have an element of convention as well.<sup>2</sup>

### 1. Early anti Vedic Scepticism.

In the fifteenth section of the first chapter of the *Ārūkta* a critic is introduced in the person of Kāṇva who not only questions the authority of the Vedas, but actually maintains that the Vedic stanzas are meaningless, adducing several arguments in support of his assertion. From the twentieth section of the same chapter it is evident that Yāskn believes the Vedic hymns to be revealed having been handed down from generation to generation by oral tradition and requiring to be studied with great care: the purpose of his own work being to facilitate this study. As the

<sup>1</sup> *Semantics*, ch. xviii, Eng. trans. by Onst pp. 171-172.

<sup>2</sup> Cf. Jowett, *Dialogues of Plato* (8rd ed.), vol. I, pp. 327-8, 338-366, 378.

*Nirukta* is one of the six auxiliary treatises of the Veda, it is rather difficult to say with what object Yāska presented and tried to controvert the view of his opponents, for it is inconceivable that the learned theologians would reproduce, in their orthodox books, a controversy which challenges the most fundamental beliefs of their religion. The reproduction of the Kautsa controversy indicates on the one hand, that not only Yāska was endowed with a rationalistic spirit, and was free from bigoted fanaticism, but also that it was possible to carry on such discussions with tolerance at that period of remote antiquity, and implies on the other, that Kautsa was an eminent scholar, or some great personality, or the exponent of some philosophic system, whose thought could not be ignored. Some, however, think that Yāska has invented Kautsa as a convenient method of giving expression to Vedic Scepticism. This view is conjectural, and is not supported by any evidence. Yāska uses the terms *eke*, and *ekam*, *aparam*, &c when he wants to refer to something in general, and he could have very well employed the same terms with regard to the above-mentioned controversy, had it not been associated with a particular individual, i.e. Kautsa. There is no ground to doubt the historical existence of the authorities whose opinions are quoted, or referred to, or to whom particular statements are attributed, by Yāska. And unless the contrary can be proved, it may be assumed that Kautsa was an historical entity. It may also be taken for granted that he was the leader of a movement, which may be described as something akin to materialistic rationalism, and which was the result of a remarkable literary activity, a characteristic of the epoch of Yāska, as pointed out elsewhere. But Kautsa was by no means the originator of such a movement, the beginning of which can be traced to an earlier period. Its origin is probably to be sought in sectarianism. For a considerable time, the *Atharva-veda* was not recognized as divine revelation. For the followers of the *Atharva-veda*, it was therefore necessary to demonstrate the superiority of their own Veda to the RV, the SV, and the VS. Perhaps the most effective means, employed for the achievement of this object, was to invent legends and allegorical stories, in which all the four Vedas are introduced, and in which a certain task is proposed for them. The RV, the SV, and the VS are invariably shown to be incompetent in its performance, and it is given up as too difficult by the three Vedas in succession, being finally accomplished by the AV, whose superiority over the other three Vedas is thus implicitly expressed. I quote the following two stories from the Gopatha Brāhmaṇa in support of my statement.

ताच्चागम्यवाच । अथः शन्येतेति । तथेति । तमुवेद एत्योवाचाहमथ शन्येमिति ।

तस्या अविष्मत्ताय महस्र्यं सद्यवे । स एतां प्राचीं दिशं भेजे । स होवाचागान्तो न्ययमद्य इति । तं यजुर्वेद एवोवाचाहमर्थं शमेयमिति । तस्या अविष्मत्ताय महस्र्यं सद्यवे । सा एता प्रतीची दिशं भेजे । स होवाचागान्तो न्ययमद्य इति । तं सामवेद एवोवाचाहमर्थं शमेयमिति । केन नु स्वं शमित्वसीति । रयन्तरं नाम मे सामाधोरं चाकूरं च तेनाद्यमभिपूयते । तस्या अद्य विष्मत्ताय तदेव महस्र्यं सद्यवे । स एतामुदीची दिशं भेजे । स होवाचागान्तो न्ययमद्य इति ।

Speech said to them "tame the horse" "Be it so" replied they Having approached him, the RV said "I shall tame the horse" When he set about (accomplishing it) a great terror seized him He turned her in the eastern direction. He declared, "this horse is wild indeed" The VS. approached him and said "I shall tame the horse" When he set about (accomplishing it) a great terror seized him. He turned her in the western direction. He declared "this horse is wild indeed" The SV approached him and said "I shall tame the horse" "How indeed wilt thou tame the horse?" "Rathantaram is the name of my song of praise which is neither terrific, nor harsh. With that the horse is praised" But when he set about (accomplishing it) the same great terror seized him. He turned her in the northern direction He declared, "the horse is indeed still wild" <sup>1</sup>

After these futile attempts, they are advised to seek Atharvan<sup>2</sup> the tamer They approach him and request him to tame the horse. He prepares the water of tranquillity which he sprinkles over the horse. From every limb of the horse flames fall down on the ground, and the horse perfectly tame salutes the sage.

The object of the following story is to show the incompetency of the three Vedas to afford protection

ते देवा इन्द्रमनुवन् । इन्द्रश्चावयत्त गोपाय स वे नक्षेण ऋषेः गोपाय येन नो ऋषेण मूयिष्ठं द्वादयसि येन यक्षसि गोमुमिति । स यजुर्वेदो मूखा पुरात्यरीत्योपातिष्ठत् । तं देवा अनुवन् । अन्यतद्वयं कुरव्य नितेन नो ऋषेः मूयिष्ठं द्वादयसि नितेन यक्षसि गोमुमिति । स यजुर्वेदो मूखा पुरात्यरीत्योपातिष्ठत् । तं देवा अनुवन् । अन्यतद्वयं कुरव्य । नितेन नो ऋषेः मूयिष्ठं द्वादयसि नितेन यक्षसि गोमुमिति । स सामवेदो मूखा उत्तरत परीत्योपातिष्ठत् । तं देवा अनुवन् । अन्यतद्वयं कुरव्य । नितेन नो ऋषेः मूयिष्ठं द्वादयसि नितेन यक्षसि गोमुमिति ।

The gods said to Indra, "Do now protect this sacrifice of ours. Verily protect us with that form of thine, with which thou affordest us the greatest shelter with which thou canst best protect us He assumed the

form of the RV, and having approached, stood before them. The gods said to him, "assume some other form, with this form thou canst not afford us the greatest shelter, with this form thou canst not best protect us". He assumed the form of the VS, and having approached stood behind them. The gods said to him, "assume some other form, with this form thou canst not afford us the greatest shelter, with this form thou canst not best protect us". He assumed the form of the SV, and having approached stood to their north. The gods said to him, "assume some other form, with this form thou canst not afford us the greatest shelter, with this form thou canst not best protect us" <sup>1</sup>

Indra then assumes the form of the *Brahma-veda*, i.e. the *Atharva-veda*, which is approved by the gods as competent to give them the greatest protection.

It need hardly be said that the efforts of the followers of the *Atharva-veda* were crowned with success, for, in course of time, the AV was recognized as one of the revealed scriptures. But their method of discrediting the other Vedas gave rise to a movement of inquiry and scepticism—a movement, the traces of which can still be discovered in isolated passages of the *Āranyakas* and the *Upanisads*. Besides the fact that the anti-Vedic ideas have been preserved in the *Āranyakas* and the *Upanisads*, which, according to the orthodox tradition, are a part of the scriptures, indicates that the movement must have been important and wide-spread, so much so that even some of the Vedic Scholars came under its influence, and freely gave expression to their heterodox views, some of which have survived. I quote the following passages in support of the foregoing conclusion.

एतद स वै तद्विद्वान् आऊर्चययः कावयेयाः किमर्थं वयमध्ययामहे किमर्थं वय  
यच्योमहे । वाचि हि प्राणं जुह्वमः प्राणे वा वाच यो ह्येव प्रभवः स एवाव्ययः ।

'Verily it was so, then the Kāvaseyas, the learned seers, said, "to what purpose shall we study the Vedas, to what purpose shall we sacrifice? We sacrifice breath in speech, and speech in breath, whosoever is born is indeed the authoritative person" <sup>2</sup>

उक्त्यमुक्त्यमिति वै प्रजा वदन्ति तदिदमेवोक्त्यमित्यमेव पृथिवीतो हीद सर्वमुत्तिष्ठति  
यदिदं किञ्च ।

'People say, "Hymn, Hymn" This earth indeed, is the hymn, for all, whatever exists springs from it' <sup>3</sup>

The study of the Vedas is regarded as *avidyā* (non-knowledge) in MU

<sup>1</sup> GB 1. 2. 19, Bib Ind ed, p 36

<sup>2</sup> A. A. in 2 G, Keith's ed, p 189

<sup>3</sup> A. A. 1. 1. 2, Keith's ed, p 101

I 1 4-5 as lower knowledge in MU III. 2 8 KU I 2 23 The full force of this condemnation will be realized if it is borne in mind that the *Upaniṣads* are also regarded as revealed books (*śruti*). The case would be analogous if for instance, St. Paul had declared in one of his epistles that the study of the Bible is non knowledge, or lower knowledge. The following are the other anti Vedic passages *Bṛh U.*, I 5 23 *Aṣṭ U.*, II. 5 *Ch U.*, V 11-24, *TU* II. 5 *Vācāśākhya* 2 the Jain *Uttarādhikāyana sūtras* IV 12 XIV 12 *Gṛā* II 42 45 IX. 21 XI. 48 53 In order to reconcile them with the pro-Vedic doctrines the commentators have offered ingenious explanations of these passages.

It is possible that the Buddha came under the influence of this anti Vedic movement at an early period, which may be responsible for his vehement denunciation not only of Vedic rites and practices, injunctions, and invocations, &c. but of Vedic lore. He held them up to ridicule and discarded them as an obstacle to final emancipation. His views about Vedic knowledge have been preserved in the form of a dialogue in the *Tevijja sutta* in the *Dīgha Nikāya*. Two Brāhmanas, Vāsettha and Bhāradvāja quarrel as to which is the true path. Unable to settle their dispute, they go to the Buddha for a decision. The Buddha holds a conversation with them and after perplexing and confounding them with analogies and arguments in a Socratic manner gradually leads them to his own way of thinking and finally converts them to Buddhism. The important parts of the dialogue with regard to the Vedas are the following.

13 Well then Vāsettha those ancient *Rṣis* of the Brāhmanas versed in the three Vedas the authors of the verses to wit, Vāmadagna, Vessāmita, Jamadagni, Āṅgīrasa, Bhāradvāja, Vāsettha Kassapa, and Bhagu—did even they speak thus, saying "We know it, we have seen it where Brahman is, whence Brahman is, whither Brahman is?"

"Not so Gautama!"

15 "Just, Vāsettha, as when a string of blind men are clinging to one another neither can the foremost see nor can the middle one see, nor can the hindmost see—just even so, methinks, Vāsettha, is the talk of the Brāhmanas versed in the three Vedas but blind talk. The talk of the Brāhmanas versed in the three Vedas turns out to be ridiculous, mere words, a vain and empty thing."

24 "Again, Vāsettha, if this river Aciravati were full of water even to the brim and overflowing and a man with business on the other side bound for the other side, should come up and want to cross over and he, standing on this bank, should invoke the farther bank and say 'Come hither O Farther Bank! Come over to this side!'"

Now what think you Vāsettha? Would the farther bank of the



11ve1 Aciravatī, by reason of that man's invoking and praying and hoping and praising, come over to this side?"

"Certainly not, Gautama!"

25. "In just the same way, Vāsettha, do the Brāhmanās versed in the three Vedas say thus 'Indra we call upon, Soma we call upon, Varuna we call upon, Īsāna we call upon, Pajāpati we call upon, Brahṃā we call upon' Verily, Vāsettha, that they, by reason of their invoking and praying and hoping and praising, should after death become united with Brahṃā verily such a condition of things can in no wise be"

35 "Therefore is it that the threefold wisdom of the Brāhmanās, wise in then three Vedas, is called a waterless desert, then threefold wisdom is called a pathless jungle, then threefold wisdom is called perdition""<sup>1</sup>

In criticism of this, it may be remarked that the views of the Buddha concerning Vedic prayer are erroneous. His arguments, and especially his analogy of the bank of the Aciravatī, are applicable to any other prayer as well, and thus prayer itself will become an absurdity. Not only is prayer a very important act of worship in every religion, but in the form of the wheel of prayer is the most distinguishing characteristic of Tibetan Buddhism. Moreover, prayer is a psychical phenomenon, it exerts a powerful influence on the mind through the medium of subconscious suggestion, and as such its efficacy is beyond doubt. Further, the analogy of the Buddha is fallacious. To compare not only sentient but omniscient and omnipotent God with an inanimate piece of matter like the bank of a river, and then to deduce a conclusion from this comparison that because the latter does not respond to prayer hence the former also does not do so, is altogether unjustifiable. Nevertheless the Buddha's denunciation of the Vedas developed a strong contempt for them in his followers who often trampled them under foot<sup>2</sup>. It is also probable that these teachings of the Buddha inspired other non-Vedic schools as well. The criticisms of some of these schools are equally vehement, and one seems to hear the reverberated echo of the voice of the Buddha even in some of their expressions. The following passage gives the views of the Cārvāka system

इति चेत् तदपि न प्रमाणकोटि प्रवेष्टुमीष्टे । अगृह्यत्वाद्यातपुनरुक्तदोषैर्दूषिततया  
वैदिकमन्यैरेव धूर्तवकैः परस्पर कर्मकाण्डप्रामाण्यवादिभि र्ज्ञानकाण्डस्य ज्ञानकाण्डप्रामाण्यवादिभिः कर्मकाण्डस्य च प्रतिचित्रत्वेन त्रया धूर्तप्रलापमात्रत्वेनाभिहोत्रादेर्जीविकासाधनप्रयोजनत्वात् । तथा चाह माणक ।

<sup>1</sup> The *Dialogues of the Buddha*, translated into English by Rhys Davids, *SBB*, vol II, pp 301-11 cf also *SBE*, vol XI, pp 159-203

<sup>2</sup> See *Śāntaradīgryana*, the episode of Kumārila Bhaṭṭa's life in a Buddhist monastery

अग्निहोत्रं यद्यो वेदादिष्वदृष्टं मध्यगुच्छनम् ।  
 बुद्धिर्पातयहोनागां वीविकेति गृह्यसति ॥  
 यजुश्चेतिहितं स्वर्गे व्योतिष्ठोमे गमिष्यति ।  
 क्षपिता अजमाभेन तत्र कक्षाम हिंसते ॥

यद्यो वेदश्च कर्तारो मध्यभूर्तन्निपाचरा ।  
 अर्धेरीर्गुर्धेरीत्यादि पण्डितानां वचः श्रुतम् ॥

If you object "how should men of experienced wisdom engage in the Agnihotra and other sacrifices" your objection cannot be accepted as any proof to the contrary since the Agnihotra, &c. are only useful as means of livelihood for the Veda is tainted by the three faults of untruth self-contradiction and tautology then again the impostors who call themselves Vedic Pandits are mutually destructive as the authority of the Jñānakāṇḍa is overthrown by those who maintain that of the Karma kāṇḍa and vice versa and lastly, the three Vedas themselves are only the incoherent rhapsodies of knaves and to this effect runs the popular saying Brihaspati says that the (performance of) Agnihotra the three Vedas, the three staves, and smearing oneself with ashes are but means of livelihood for those who have neither sense nor manliness <sup>1</sup>

If a beast, slain in the *gyotistoma* sacrifice goes to heaven why then, does not the sacrificer kill his own father? <sup>2</sup>

The three authors of the Veda were buffoons, knaves, and spirits of darkness. *Jarphat, turphat* &c. these are the well known rhapsodies of the Pandits. <sup>3</sup>

The *Ārkhata* system has the following criticism with regard to the Vedas

अनादेरागमश्चायं न च सर्वत्र आदिमान् ।  
 अग्निमेव स्वसन्निव स कथं प्रतिपादते ॥

And a non-eternal omniscient being cannot be the subject of an eternal Veda then how can he be expounded by a spurious and a false Veda? <sup>4</sup>

Cf. also There was neither the Sāma veda, nor the Yajur veda, nor the Rg veda, nor was any work done by man. <sup>5</sup>

The earlier anti Vedic scepticism together with the doctrines of the Buddhist, the Cārvāka, and the *Ārkhata* systems must have created in

<sup>1</sup> *Burra-Darje* — *grāha*, Bib. Ind. ed., p. 5.  
 For this passage I have adopted Cowell's  
 translation with some modifications.

<sup>2</sup> *Op. cit.* p. 6.

<sup>3</sup> *Loc. cit.*

*Op. cit.*, p. 8.

<sup>5</sup> *Mahābhārata Vasoparvan*, 11284

course of time, a considerable amount of opposition to the teachings of the Vedas. It was therefore necessary for the followers of the Vedas to answer the objections of their opponents and to re-establish their position. Hence Jaimini was compelled to devote almost the whole of the first *adhyāya* of the *Pūrva-Mīmāṃsā* to the examination and refutation of such objections. The substance of Kautsa's criticism, together with the subject-matter of Yāska's rejoinder is amplified with numerous additions in the first chapter of the PM. The controversy, however, is too long to be quoted here. Kumārila Bhatta, the commentator on the PM was another expounder of Vedic doctrines, and after him the task devolved on the great Śaṅkarācārya, who by his eloquence, vast learning, profound philosophy, and great powers of debate rebuilt the shattered supremacy of the Vedic religion, and extirpated Buddhism<sup>1</sup> and other non-Vedic systems from the land of their birth. But adverse critics of the Veda, even after the great Śaṅkarācārya, have not been altogether unknown in India. For instance, Nānaka, the founder of the Sikh religion, may be mentioned as a notable teacher who laid great emphasis on saintliness, and discarded the Vedas as mere mythical records. He said

*Santa kī mahimā veda na jāne  
Cāron veda kahān*

‘The greatness of a saint is not known to the Veda, all the four Vedas are merely (books of) stories’

Hence we find that Śāyanācārya again reverts to the same discussion in the introduction of his commentary on the Rg-veda. The number of arguments for and against is still further increased. A brief summary of the controversy is subjoined

#### *Criticism*

‘The *prima facie* view is that there is no such thing as the Veda, how can there be a part of it, as the Rg-veda? It is not possible to admit the existence of the Veda, for it is not capable of definition or proof’<sup>2</sup>

(1) If the Veda is defined as being the last of three kinds of proofs, perception, inference, and evidence, the definition will be too wide, for it will include the Smṛtis as well

(2) If the Veda is defined as an instrument of apprehending transcendental things, the definition will again suffer from the same defect

<sup>1</sup> However, the final blow was dealt by the Mohammedan invaders, who destroyed the Buddhist monasteries in the Northern part of India

<sup>2</sup> See Max Müller's edition<sup>2</sup> of the RV with

the commentary of Śāyanācārya, vol 1, pp 2-3. The Sanskrit text of the introductory part of Śāyana's commentary, together with an English translation, is given by Peterson in his *Handbook to the Study of the Rgveda*, Part I.

(3) The qualifying expression being not the product of human authors, will not improve the definition, for the Vedas are the works of human authors, though they may be super men.

(4) If you say that by human authors you mean men having a corporeal frame we will draw your attention to the *puruṣa-sūkt*

(5) If you say that by corporeal frame you mean a body which is the result of the actions of a previous life we will point out that Agni, Vāyu, and Āditya, the authors of the Vedas were endowed with bodies which were the result of actions of a previous life.

(6) If the Veda is defined as a collection of words (*śabda rāśi*) consisting of the *mantra* and the *Brāhmaṇa* It does not hold good for up till now it has not been settled what is *mantra* and what is *Brāhmaṇa*

(7) Nor is there any proof of the existence of the Veda. The scriptural quotations in support of your contention are useless, as they are cited from the Vedas themselves, and nothing can be proved by its own evidence. No man, however clever can mount his own shoulders.

(8) If you say that the consensus of public opinion is in favour of the Vedas, we will reply that the whole world can be deluded for instance the people believe in a blue sky yet there is no such thing as sky nor has its blue colour any reality

### *Sāyana's rejoinder*

(1) The definition of the Veda as a collection of words, consisting of the *mantra* and the *Brāhmaṇa* is faultless therefore Āpastamba has said The Veda is the name given to the *mantra* and the *Brāhmaṇa*

(2) It is true that things like a jar or a piece of cloth, &c. are not self luminous, but it does not follow from this that the sun, and the stars &c., too have no such character. Granting that it is impossible for a man to mount his own shoulders, nevertheless the Vedas have the power to illuminate themselves as well as other things.

(3) You have to recognize the various kinds of proofs, including evidence. And the evidence of the Smṛiti, and of tradition cannot but be admitted as proof of the existence of the Veda. Hence the Vedas cannot be overthrown by any of the infidels like the followers of Cārvāka.

### *Further criticism*

(1) Admitting that there exists a thing called the Veda, it is not worth a commentary for the Veda is of no authority (*na hi Vedaḥ pramāṇam*)

(2) Some define authority as an instrument of sound experience others as a means of acquiring knowledge, not known before. Neither of these is to be found in the Veda.

Then follows an amplified statement of Kautsa's criticism. Sāyana's reply gives the substance of Yāska's rejoinder with additions and modifications, to which is added a long quotation from the first chapter of the *pūrvā-Mīmāṃsā*, reference to which has already been made.

It would be superfluous to collect the pro-Vedic passages. The Vedas are the foundation of the whole of Sanskrit literature. But the triumph of the Vedic school is apparent from this fact alone that all the anti-Vedic systems have either perished, or been driven into exile, or been reduced to insignificance. Thus the pre-Buddhist anti-Vedic scepticism can now be traced in a few isolated passages only. Buddhism, once the state religion of the Mauryan Empire at its zenith under Aśoka,—the then greatest Empire in the world—has been banished from its native land. The Cārvāka and the Ārhata systems have been reduced to insignificance. Their followers are few and far between, and their influence on Indian thought and religion is so small that for all practical purposes it can be safely ignored.



*Alu, ulla, ulla, āla, vanta, and inta* are substituted for *matup*, the affix signifying possession, as ईसालू, (ईर्षावान्) णिद्दालू (निद्रावान्); विआरिल्लो (विकारवान्); घणालो (घनवान्); इत्यादि।

यथादर्शनमेते प्रयोक्तव्या न सर्व्वे सर्व्वत्र ।

These various substitutes for *matup* must not be used indiscriminately, but with a due regard to the forms observed in classical authors.

इल्लोल्ला वपरे प्रायः शैषिकेषु प्रयुजते others use the substitutes *ulla* and *ulla* in the sense of the affixes technically called *saushika* (see pan. iv 2, 92 or *siddhanta-kaumudī taddhita seshaprakaranam*) as पुरिसं (पौरस्यं-पुरो-भवं); अपपुल्लं (आत्मीयं);

॥ वतेर्व्वः ॥ ११ ।

वतेः स्थाने व्व इत्यादेशो भवति ।

*bb* is substitutes for the affix *vati*, as मज्जव्व (मधुवत्) ।

स्वार्थ प्रत्ययाः (१) ।

OR

The affixes which do not affect the sense of the words.

संज्ञातशब्दा.	प्रत्ययाः	प्राकृतरूपाणि ;
नव	ल्ल	नवल्लो ;
एक	ल्ल	{ एकल्लो एकल्लो

१ अथ येभ्यः शब्देभ्यो ये प्रत्यया लिखिता स्तेभ्यएव ते भवन्ति नान्येभ्यः । Observe that no other words except those written above can take the affixes standing against them

संज्ञातशब्दा	प्रत्यया	प्राकृतरूपाणि ,
उपरि (संथाने)	ल	अवरिके
भू	{ मया उमया	{ भुमया, भमया
शमैस्	विअम	सपिअम
मगाक्	{ विअम् उअम्	{ मपिअम्, मपाअम्
मिअ	सालिअ	मिसालिअम्
दीर्घं	र	दीर
विद्युत्	ल	विज्जुल
पव	ल	पतलं
पीत	ल	{ पीवलं, पीअल
अध	ल	अंधलो
यम	ल	जमलं

स्वार्थेक प्रत्ययस्तु सर्वेभ्यएव गन्धेभ्यो भवन्ति । Every word can take the affix *l* after it without being affected in its sense (१)

॥३॥

सर्वेभ्येव प्राकृत व्याकरणेवेकैकस्यापि पदविशेषस्योत्पत्ति साधक कार्य विशेष सिद्ध्यर्थम् सूत्रविशेषो विद्यते तावृथ सूत्राणाञ्च सख्याधिक

१। मान्धा स्वार्थे विहिते के परे दीर्घो वा स्यात् । In the magadhi dialect when the affix *word* *l* joins to a word the final short vowel of it becomes optionally long, as पवराके, पवरके (पवना) ।



तथा केवलं ग्रन्थ-गौरवं जातम् । वयन्तु तद्दोष परिहारार्थमत्राकारा-  
दिक्रमेण तत्तत्पदानां संस्कृत-स्वरूपं प्रदर्श्य तदग्रे प्राकृत रूपं दर्शयामो  
येन मौलम्यादिष्टसिद्धिर्भवेत् ।

The Prakrita grammarians have enlarged the bulk of their work by framing *sūtras* which explain particular words only We do not find necessity of retaining these special *sūtras* when a list of such sanskrit words together with their prakrita forms can as well serve the purpose

An alphabetical list of these sanskrit words with their special prakrita forms is appended below

संस्कृतं	प्राकृतं	संस्कृतं	प्राकृतं
अकाण्डं	अत्यकं	अन्तस्वारी	अन्तेआरी
अभिः	अग्नी, अगणी	अन्योऽन्यं	अण्णं, अणुणं
अंकोठः	अंकोसो	अपस्मारः	अण्ढालो
अङ्गारः	इंगलो, (१) अंगालो	अभिमन्युः	अहिमणू,
अचलपुरं	असलचपुरं		अहिमणू,
अतषी	अलषी		अहिमणू,
अतिमुक्तकं	अणिमुत्तअं,		अहिमणू
	अणिउत्तअं,	अयस्कारः	एकारो
	अदिउत्तअं	अयि	ऐ
अघः	हेङ्	अरण्यं	रणं, अरणं
अन्तःपुरं	अन्तेपुरं, (२) अन्तेउरं	अर्द्धः	अर्द्धं, अर्द्धं

१। गौरसेन्यां अंगार शब्दस्य अङ्गारो इति रूपं भवति ।

२। गौरसेन्यां “अन्तःपर” स्य अन्तेउर इति रूपं भवति ।

સજ્જત	માકૂત	સજ્જત	માકૂત
અર્થ	અરિહો, અરહો	આરમ્ભ	આઠત્ત, આરહુ
અર્થમ્	અવરતો,	✓ આર્ય	વસં, આહુ, અહુ
	અરવતો,	આર્યપતિ	વહોદ, બોહોદ
	અરિરંતો	✓ આર્ય	આરિઓ, અઓ
અલાયુ	અાતા, અલાતા	આશામ	આપાલ
અવટ	અહો, અવહો	✓ આહો	હાહો, (અહો)
અવહત	અવહટ, (આર્યો)		✓ આહો (અહો)
અહાદય	અહૃદ	આવર્તમાન	આતમાણો
અધુરા	અગધી		આવર્તમાણો
અધિ	અટ્ટો	આયો	આધીષા
અસ્યં	આર્પણો		અપ્પેરં,
આગત	આઓ, આઅઓ		અધારિયં, — Imp
આધાર્ય	આરિઓ, આઅરિઓ	✓ આધ્ય	અપ્પરિયં, — Imp
આતોષ	અવજા આઓજા		અપ્પરિયં,
આત્મા	✓ અપપા અપા		અપ્પરિયં,
આત્મીય	✓ અપપપ (૧)		અપ્પરીઅ — Imp
આપૂત	આહિઓ	આહિષ	આહિહ, આહિહુ
આવીક	આપેહો,	✓ આધાર	✓ હધારો, ઓધારો
	આમેહો,	આદત	આદહ, (આર્યો)
	આવેહો	✓ હુ	હપ્પુ, હુપ્પુ Imp
✓ આધ	✓ અમ્મ	હુદ	અગુચં, હુગુચં

संज्ञातं	प्राकृतं	संज्ञातं	प्राकृतं
इदानीम्	एल्लिं	कृतुः	रिज्ज, उज्ज, उदु
इदृशः	एताहं	कट्ठि	रिड्ढी, रिद्धी, इड्ढी
ईषत्	इआणी (१)	कट्ठणं	रिण्णं, अण्णं
ईषत्पक्का	एरिसो (२)	कट्ठपभः	रिसहो, उमहो
उच्चैस्	इमी	कट्ठपिः	रिसी, इमी
उत्थारः	कूरपिको (३)	एकादश	एआरह
उत्सवः	उच्चअं	एकदा	एकसि, एकसिअं, एकईआ, एगआ
उत्साहः	उक्करो, उक्करो	एतावत्	इत्तिअं
उत्सुकः	उच्चवो, ऊसवो	ऐरावतः	ऐरावणो
उदुम्बरो	उत्थारो, उत्थाहो	औषधं	औसुठं, असुठं
उदूखलं	उसुओ	ककुदं	काउहं, काकुधं
उलूखलं	उम्बरो, उडम्बरो	ककुम्	काकुहा
उद्धूढं	ओखलं (४)	काण्डूयनं	काण्डुअणं
उपरि	उलूखलं	कातमः	काइमे
उभयं	उव्वीठं, उव्वूठं	कातिपयं	काइवाहं, कइअवं
उद्धू	उवरि (५) अवरिं	कादनं	काडणं, काअणं
उद्धू	अवहं, उव्वहं, उभयं	कादम्बः	कलम्बो, काअम्बो
उद्धू	उमं, उद्धू		
उद्धू	रिद्धो, रिक्खो		
उद्धू	रिज्जू, उज्जू		

१। श्रीरसेन्या इदानीमो "दाणिं" इति रूपं भवति ।

२। श्रीरसेन्या इदृशस्य "इदिधं" इति रूपं भवति ।

३। समासस्थितस्येपत्-शब्दस्य "कूर" आदेशो भवति ; अन्यत्र ईषत्पक्का ।

४। श्रीरसेन्या उदूखलस्य "उज्ज-हर्ष" इति रूपं । ५। श्रीरसेन्या "उच्चरि" ।

संज्ञित	प्राकृत	संज्ञित	प्राकृत
कदचित्तं	कवठिचं	✓किरात	{ चिदाचो (पुष्टिन्दे), किराचो (कामरूपे) (४)
✓कदचं	✓केसं, कअच	किरि	किरी
✓कदधो	{ केसी कअधो, करसी (अद्भुते)	✓क्रिया	क्रिया
कन्दरिका	कण्डशिआ	✓किसलयं	किसलं, किसलयं
✓कन्दुर्क	गेंदुच	✓क्षिप्तं	क्षिप्तं ✓
कवन्ध	कमधो, (१) कअधो	✓कोवृक्ष	कोरिधो (५)
करवीर	कणवीरो	कीलक	खीलचो
करेण	कणेण (२)		कोठहण, ✓
कर्णिकार	कखेरो, कविआरो	✓कुठहलं	{ कोठहण, कोहण, कुठहलं ✓
✓कर्पट	खणपरं	कुल	खुल्लो, कुल (पुण्ये)
काशुक	काउचो	कुभण्डी	{ कोहण्डी (६), कोहणो, कोहण्डी
काश्यापण	काशावणो, कशावणो	कूपर	कोपपर
काशावध	{ काशाधं, काशाअध (३)	छानि ✓	किषी ✓ कुआ
कासीरे	काहारो	छाणं	किसं, कुमं
कासित	कासिचं		
✓किम्बुक	{ कंसुचं, केसुचं, किमुचं, किमुच		

१। मोरसेया "कवन्ध" शब्दस्य न कप-परिवर्तनं भवति।

२। मोरसेया करेण शब्दस्य न कप-परिवर्तनं भवति।

३। ४। मोरसेया "काशावध" विद्यत शब्दस्य न विविध-विधमानुष्यति भवति।

५। मोरसेया "कीलक" शब्दस्य "खीलच" इति कपं भवति।

६। मोरसेया "कुभण्डी" शब्दस्य "कुहण्डी" इति कपं भवति।

संस्कृतं	प्राकृतं	संस्कृतं	प्राकृतं
कृष्णः	कसिणो, कसणो (वण्णो), कल्लो (विण्णो)	गजदं गजः गर्दभः गर्भितं गवयः गाम्भीर्यं गायनः ग्राह्यं गुडुची गृहं गृहपतिः गोदावरी गोः (पुं) गोः (स्त्री) गौरवं चतुर्गुणः चतुर्थः चतुर्थी चतुर्दश चतुर्दशी चतुर्द्वारं	गग्गरं गज्जो गज्जो, गज्जो गव्भिणं गज्जो गंभिरीअं घायणो गहं गलोई घरं गहवई गोला, गोआवरी गोणो, गज्जो ; गावो, गाज्जो गावी, गावीओ गारवं, गज्जवं (१) चोणो, चज्जो चोडो, चज्जो चोडो, चज्जो चोद्दह, चज्जदह चोद्दसी, चज्जदसी चोद्दारं, चज्जदारं
कृत्स्नं	कसिणं		
केशरं	किलितं		
कैटभः	किसरं, केसरं		
कौचेयकं	कोढवो		
कृष्णः	कुप्पेअअं, कौप्पेअअं		
कृष्णः	कुणो (उत्सवे), खणो (समये)		
कृष्णः	कुमा (प्रथिव्यां), खमा (ज्ञान्तो)		
चितं	कूढं, खित्तं		
चुत्	खीअं, खीअं		
चुधा	कुहा		
चुप्तं	खिक्कं, कुत्तं		
चेटकः	खेडओ		
क्ष्मा	कुमा, खमा		
खचितः	खसिओ, खदओ		
खण्डितं	खुडिअं, खण्डिअं		
खण्णाटः	खल्लीओ		



संस्कृतं	प्राकृतं	संस्कृतं	प्राकृतं
त्रिंशत्	तीसा	दुकुलं	{ दुअल्लं, दुजलं, दुगुल्लं (आर्षे)
त्रिचत्वारिंशत्	तेअलीसा	दुर्गादेवी	दुग्गावी, दुग्गाएवी
त्रिपञ्चाशत्	तेवणा	दुर्भगः	दुहवो, दुहओ
दंष्ट्रा	दाढा	दुष्कृतं	दुक्कडं, (आर्षे)
दग्धं	डह्ठं, दड्डं	दुहिता	धुआ, दुहिआ
दण्डः	डंडो, दंडो	दृतः	दरिओ
दत्तं	दिखं	देवरः	दिअरो, देअरो
दनुजवधः	दणुवओ, दनुओ	देवकुलं	{ देउलं, देवउलं
दम्भः	डंभो, दंभो	दैवं	देवं, ददेव्वं (२)
दरः	डरो (भये), दरो (अल्पो)	दोहदः	डोहलो, दोहलो
दृश	दस, दह	दोलः	डोलो, दोलो
दशनं	डसनं, दसनं	दादश	वारह
दशमुखः	दहमुखो, दसमुखो (१)	दारं	{ देरं, दुआरं, दारं, दुवारं, वारं
दष्टः	डडो, दडो, दडो	धनुष	धणुहो, धणू
दक्षिणः	दाहिणो, दक्षिणो	धानी	धार्ई, धारी
दाहः	डाहो, दाहो, दाधो	धिक	धिद
दिवसः	दिवहो, दिवसो		
दीर्घः	दिग्धो दीहो		
दुःखं	डुहं, दुकाखं		

१। शीरसेन्या सत्रार्थे दशमब्दीय “श” कारस्य चकारो न भवति ; यथा दश-  
मुखो (रावणः) ।

२। शीरसेन्या “दैव” शब्दस्य केवलं “देव्व” इति रूपं भवति ।

संस्कृत	प्राकृत	संस्कृत	प्राकृत
धिगसु	धिरसु	निशीथ	पिशीठो, पिशीधो
धूर्ण	धोरिओ	निवथ	पिषुओ <i>Sm</i>
धृति	दिहो, धिई	निवथ	पुनथो, पिषुओ
धृष्ट	धिहो, धहो	निवथ	पिषुओ
धृष्टधुव	धहृष्टो (१)	धीवैस्	धीवथ
<i>Sm</i> धैर्य	धीरं, धिज्ज	धीव	पेह, पेह, धीव
ध्वज	भओ, धओ	नीप	धीमो धीवो
✓ ध्वनि	धुनी ✓	नीवि	धीमी, धीवी
नप्ता	पतिओ, पपुओ	पुपु	पेहं पिउर पुउर
✓ नमस्कार	पमोकारो ✓	नयायिक	पिआइओ
नवफलिका	पोधसिआ	मी	पुआ
✓ नवमासिका	पोमासिआ	पु	पिह, पु <i>Sm</i>
नारिकेल	पेरओ	पथ	पथ
नापित	पाविओ, नापिओ	पथ	पथ
निकष	पिठओ	पथपथिअत्	पथपथ, पथपथ
✓ निम्ब	पिम्बो, पिम्बो	पथपथत् ✓	पथपथ
✓ निष्कर्ष	उत्तरओ, निष्कर्षओ	पताका ✓	पथपथ ✓
निक्षय	पिष्ठेधन	पतन	पथ
निवृत्त	{ पिपुत्त, पिपुत्त, पिपुत्त	पदाति	पादको, पाआई
		पथ ✓	पथ, पथ, पथ ✓
		पथ ✓	पथ ✓



संज्ञितं	प्राकृतं	संज्ञितं	प्राकृतं
पन्था	पद्दो	पाषाणः	पाहाणो, (२) पासाणो
परस्परं	परोप्परं (१)	पिठरः	पिहढो, पिढरो
परकीयं	{ पारकं, पारिकं, पारकोरं, पाराकोरं	पितृस्वभा	पिउसिआ, पिउम्हा
परिखा	फलिहा	पिशाचः	पिसळो, पिसाओ
परिधः	फलिहो	पीठं	पेढं, पीढं
परुषः	फरुधो	पीतं	पीअं
पदः	वद्दो	पीतलं	पीवलं, पीअलं ✓
पर्यन्तः	पेरन्तो, पय्यन्तो	पीयूषं	पेउसं
पर्यस्त	पलटं, पलत्थं	पुन्नागः	पुण्णामो
पर्याणं	पल्लाणं, पडाथणं	पुरुषः	पुरिसो (३)
पलितं	पलिअं, पलिलं	पूगफलं	पोप्पलं
पल्यकः	पल्लको, पलिअंको	पूगफली	पोप्पली
पादपतनं	पाअवडणं, पावडणं	पूतरः	पोरो
पादपीठं	पावोडं, पाअवीडं	पूरणं	पोणं ✓
पान्थः	पुहिहो	पूर्व	पुरिभं, पुव्वं (२)
पापङ्क्तिः	पारङ्गी	पृथक्	{ पिधं, पिहं, पुधं, पुहं
पारावतः	पारओ, पारुवओ	पृथिवी	{ पुहइ, पुढवी पुहवी,
पारिभद्रः	फालिहद्दो		

१। अपभ्रंशे “अवरोप्य” इति रूपं भवति ।

२। शौरसेन्या “पाषाण” शब्दस्य “पाहाण” इति रूपं भवति ।

३। शौरसेन्या “पुषप” स्य “पुषो” तथा पूर्वस्य “पुरव” इति रूपं भवति ।

संस्कृत	प्राकृत	संस्कृत	प्राकृत
पैष्टपाति	पिष्टपादि	प्रावारक	पावारओ, पारओ
✓ पौरुषं	पउरिष ✓	मृच	पमकूओ
प्रकोष्ठो	पवडो, पओडो (१)	✓ पलीवडु	वडूओ ✓
✓ प्रतिज्ञा	पईसा ✓	} प्राध्वर्थी	वपुसैरं
प्रतिश्रुत	पसंसुआ		वमभषेर
प्रतिष्ठान	पदुष्टीण		वध्वरिअ ✓
✓ प्रतीपं	पइव ✓	✓ भगिणी	वडिणी, भडणी
प्राद्यप	पपुहो, पपुभो	भरत	भरओ
✓ प्रथम	पुठुम, पठुम पठुम	भयं	भविअ
✓ प्रभुत	वडअ ✓	भवान्	भवन्तो
प्रवाधो	पौवास	✓ भग्न	भगा, भप
✓ प्रवृत्त	पअह, पुउत्त	भागिनी	भामिणी
प्रविधिज्ञ	पमडिल, पमिडिल	भाजन	भाअण भाणं (३)
✓ प्राकार	पारो, पाआरो	✓ भाव्या	भारिआ
प्राभृतं	पाऊअ	भिन्दिपाल	भिण्डिवाओ (४)
प्राथ	पाओ (१)	भोष	भिण्णो (५)
प्रावरण्य	{ पांगुरणं,	✓ भेर	भेओ ✓
	{ पाउरण्य,	भैछाओव	भिक्षाओओ
	{ पावरण्य	✓ भ्रमर	भमरो, भमलो ✓

१। शौरसेना "प्रकीड" मन्थ्य 'पओडो' इति कथं भवति ।

२। जयभूषि "प्राया" मन्थ्य 'प्राओ' प्रा " प्राय " प्राविष्य" इत्यादि कथाणि भवन्ति ।

३। ४। ५। शौरसेना 'भाजन' स्य केवलं "भाअण" मिति भिन्दिपालस्य भिन्दिवाओ " भिन्दिवाओ इति कथं कथं तदा भोष" स्य भिण्णो इति कथं भवति ।

संज्ञातं	प्राकृतं	संज्ञातं	प्राकृतं
मुकुटिः	मिउडी ✓	माज्जारिः	{ मज्जरो, खज्जरो, मज्जारो
मुलता,	मूलदा	मिरा	मेरा
मधवान्	मधोणो	मुतं	मुकं, मुतं ✓
मदकणः	मअगलो	मुषलं	मूसलं, मुषलं
मध्यमः	मज्झिमो	मूर्खः	मुखो, मुक्खो ✓
मथाक्कः	मज्झाळो, मध्यळो	मूर्द्धा	✓ मुड्ढा, मद्धा
मधूकं	मऊअं, मद्धअं	मूत्थं	✓ मोत्तं
मनोहरं	मणोहरं, मणहरं	मूषिकाः	मुषत्रो
मन्मथः	मन्मथो	मृगाक्कः	{ मिअंको, मअंको
मन्युः	मल्लू, मल्लू	मृतकं	मडअं
मयूखः	मोहो, मूउहो	मृत्तिका	✓ मट्ठिआ
मयूरः	मोरो, मजरो, मयुरो	मृत्युः	✓ मिधू, मधू
✓ मरकतं	मरगअं	मृदङ्गः	मिअंगो, मुअंगो
✓ मर्दितं	मरुअं	मृदुकं	{ माउअं, मउअं माउकं
✓ मल्लिनं	मदलं, मल्लिणं	मृदुलं	{ माउतणं मडतणं, माउकं
मसृणं	मसिणं, मसणं	मृषा	मुषा, मूषा, मोषा ;
महान्	महन्तो (१)	मृषावाक्	मुषावात्रा
✓ महाराष्ट्रं	मरहडं	मेथिः	मेढी
माकन्दः	मअन्दो		
मातृखसा	{ माउसिआ, माउप्पा		
माधुर्यं	मऊरिअं		

મહાત	માહત	મહાત	માહત
✓ યથા	✓ જથા (૨)	✓ સહાટ	ચહાલ, ઘિહાલ, પુહાહ
✓ યમુના	✓ જમુના	✓ સવથ	મોવ, છાચા
✓ યદિ	✓ યદી (૧)	સાદમ	યાદમો, સાદમો (૫)
✓ યાવત્	જિત્તિય, (૨) જા, જાવ	સાગ્રજ	યાગમો, (૬) સાગમો
✓ યુધિષ્ઠિર	{ યજ્ઞકૃત્તિઓ, યજ્ઞકૃત્તિઓ (૪)	સાગ્રૂજ	યાગ્રૂમો, સાગ્રૂમો (૭)
✓ રક્ત	રથં, રત્ત	✓ વજ્જ	વદરં, વજ્જ
✓ રમ	✓ રમ્ય	વણ	વુહ, વણ
		વદરં	વોરં (૮)
		વદરી	વોરી
રાગકોથં {	રાદધ રાઅકેર રાયધ	યમપતિ {	વપપદ યમપદ
✓ રાગકુલં	રાવલ, રાઅવલ	✓ યમિતા	વિસયા, મુણિદુ
✓ રાધિ	રાદિ, રાધી	વર્ચ	વરિચ
રાવ	મુકો, મુગ્યો	✓ વક્ષો	✓ વેક્ષો, વક્ષી
✓ રુદિત	✓ રુદ	યધમિ	યધરી
✓ રાધુર્ક	યજુચ, સજ્જ	યદિમ્	વાહિં, વાહિર
સજ્જાવતિ	સજ્જામુદ્ધપી	યાદ્ધજ	યાદલો

૧. યથા મત્થમ મોરપેના " જથા " તથા જપથ મે જોમ, જિજ, યિમ રતિ કપાથિ ।

૨. " યદિ " મત્થમ મોરપેના " યદી " રતિ કપં ।

૩. " યાવત્ " મત્થમ્યાવન મે જોવદ્ધર્જ જોગુહી જામ જાથિં રતિ કપાથિ ।

૪. " યુધિષ્ઠિર " મોરપેના " યજ્ઞકૃત્તિ " રતિ કપં ।

૫. ૧. ૦. મોરપેના " યાવલ યા લેવલ જાદલ યા " સંવલ " તથા સજ્જ " જા સજ્જ " રતિ કપં મયતિ ।

૬. મોરપેના " વદર " જા " વોર " રતિ કપં મયતિ ।

संज्ञितं	प्राकृतं	संज्ञितं	प्राकृतं
✓ वाराणसी	वाणारसी	टङ्गिः	बुङ्ढी
वाष्पः	{ वाहो (अश्वनिः) वाप्पो (धुमे)	टन्तं	वेण्टं, वोण्टं, विण्टं
विंशतिः	वीसा	टन्दारकाः	बुंदारओ
विचक्रिषं	वेदूक्षं, विअदूक्षं	टश्चिकः	{ विञ्जुओ, विञ्जुओ, विञ्जुओ, विञ्जुओ
विच्छर्द्दः	विच्छडो	टपमः	उसहो, वसहो
वितर्द्धिः	विअड्डो	टष्टं	विठं, बुडं
विदग्धः	विअड्डो	टष्टिः	विट्टी, बुट्टी
विभीतकः	वहेडअड्डो	टहत्तरं	वहअरं
विअन्मः	वीसंभो	टहस्यतिः	{ विहप्फई (२) बुहप्फई, वहप्फई, वहस्सई भयप्फई, भयस्सई विहस्सई, बुहस्सई
विअक्	वीसुं	वेणुः	वेणू
विअस्तः	वीसत्यो	वेतसः	वेडिसो (३)
विषमः	विसडो, विसभो	वेदना	विअणा, वेअणा
विसंठुलं	विसंठुल	वेदूथी	वेणलिअं
विहीनः	विहणो, विहीणो		
विकलः	भिभलो, विभलो, विहलो		
✓ वीथी	✓ वीरिअं		
एचः	एक्खो, वप्पो (१)		
एत्तं	वडं		
✓ एड्ड	✓ बुड्डो		

१। शौरसेन्या " एच " सप्त रूप " एक्ख " इत्येव ।

२। ३। शौरसेन्या " एहस्यतिः " " विहप्फई " इत्येक रूप भवति " वेतस " सप्त " वेडस " इति ।

संस्कृत	प्राकृत
✓ व्याकरण	वारण्य प्राकरम-
व्याहत	वावडो
व्युत्सर्ग	विउत्सर्गो
व्युत्सर्जन	वोमिउत्सर्ग
✓ शकट	सअट ✓
शक्त	सक्तो, सक्तो
शनेश्वर	सणिश्वरो
✓ शमी	✓ छमी
शवर	समरो
✓ शव	✓ छावो (१)
मावेक	सुवत्रो
✓ शास्त्री	भारग ✓
✓ शिथिल	✓ सिथिल, सडिल
शिवोवेदना	{ शिवोवेदना, शिवविश्राम
शोकर	{ शोभरो, शोदरो, शोचरो (१)
✓ शक्ति	सिप्पो ✓
✓ शुक	सुक्त, सुक्त ✓
✓ श्रद्धा	सिग, सग

संस्कृत	प्राकृत
✓ शुद्ध	सकल ✓
शौदीय	शोदिश
शौय	शोरिश्च
श्या	सा, माणो
शुभाभ	{ शुभाभं शोत्राय शुत्राय
गत्यु	ससू
गताभाक	भाभओ
आधा	मलाश
शेष	शेलिफो, शेलिणो
पणमुख ✓	कमुहो ✓
पठ ✓	छटो ✓
पठो ✓	छटो ✓
सटा	सटा
सप्तति ✓	सप्तरी ✓
सप्तदश ✓	सप्तरह ✓
सप्तपथ	क्षतिवेषो, क्षतवेषो
सुमर्थ ✓	अज्ञ, समर्थो
समर्द्ध	समष्टो
समेष्टा ✓	समत्त ✓

१। १। शीरोवेद्या शव सज्जरो इति तथा शीवर" स " शीकर इति रूपं भवति ।

संस्कृतं	प्राकृतं	संस्कृतं	प्राकृतं
मरोरुहं	मररुहं, मरोरुहं	सूर्यः	सूरिओ
सर्वाङ्गीण.	सर्वंगिओ	सोऽश्वः	सुआसो
✓भावी	सक्खिणो	सैन्धवं	सिंधवं
✓सातवाहनः	भालवाहनो	सैन्यं	सिणं, सेणं
साध्वसं	सण्णसं	स्कन्दः	खंदो, कंदो
✓सामर्थ्यं	सामर्थ्यं, समर्थं	सख्यः	ठड्डो
सोमना	सुण्णहा	साम्बः	तंवो
✓सिंहः	सीहो ✓	सम्भः	{ खंभो (सुण्णयां) ; घुंभो, ठंभो (निधले)
सिंहदत्तः	सिंहदत्तो	सूतः	थवो, तवो
✓सिंहराजः	सिंहराओ	स्तेनः	त्येणो, त्यूणो
✓सिरा	किरा ✓	स्तोकं	{ कोकं, थोवं, थेवं, थोअं
सुकुमारः	{ सोमालो, सुउमालो, सुकुमालो	स्थालं	ठीणं, थोणं, थिणं
सुद्युतं	सकडं (आर्वे)	स्तो ✓	✓इत्थी, थो (१)
✓सुधा	कुहा	स्थविरः	थोरो ✓
सुभगः	{ सुहओ, सुहओ सुहवो	स्थानं	ठीणं थोणं ✓
सुखं	{ सुण्णं, सण्णं, सुहमं (आर्वे)	स्थानुः	{ खाणू (टचस्कन्दे) ; थाणू (शिवे)
		स्यूणा	थोणा, थूणा
		स्यूलं ✓	थोरं, थूलं ✓

संस्कृत	प्राकृत	संस्कृत	प्राकृत
सैय्य	थोरिअ	चरीतको	{ चरुई, चरुई
अविग्ध	{ सण्डिह, सिण्डिह, ण्डिह	हरिताल	{ हरिअरि हरिआलो
खुषा	खण्डा, सुसा	हरिह	{ हरिदी हरिदी हरिदा, हरिदा
खेह ✓	सणेहो येहो	हरिअत्र	हरिअदो
खुषा ✓	खिषा ✓	होन	अणो, होणो
✓ स्रटिक	फलिह ✓	अदथ	हिअ, हिअअ (१)
स्रटिक	खिचिओ फिचिओ	इद	{ इदो, इदो, इरओ (आर्थे)
✓ स्रोटक	खोउओ, फोउओ (१)		
आतू (क्रिया)	सिआ		
✓ स्रप्रः	सिचिणो, सिमिणो		
खगुमान्	खणुमणो		
हर	धीरो हरो		

गौरसेन्या विशेष निपमानुसृता यन्त्र ।

The following is a list of the words the forms of which have some peculiarities in the sauraseni dialect.

सं	गौ	स	गौ
अतिशीघ्र	अदिशीगृध	अन्यथा	अषधा (१)
अतुष्टि	अतुष्टिह, अतुष्टि	अन्यादृश	अप्यादिषो (२)

(१) गौरसेन्या लीङ्गस्य लीङ्गो इति कर्पं भवति ।

(२) पैथना इत्यस्य स्यादिति कर्पं भवति । गौरसेन्या चिञ्चमिति ।

(३) अपय मे अन्या अन्या अनु अपय इति कर्पद्वयं भवति ।

(४) अपय मे अन्यादृश्य अन्यादिषी अपयपरी इति कर्पद्वयं ।



सं	श्री	सं	श्री
✓ अपूर्व	{ त्रवणं, अउवं	तावत्	तेत्तित्रं, दाव
अर्जुका	अज्जत्रा	त्वदीयं	तवकेरकं
अवस्था	अवित्था	दुहितका	दुहिदित्रा
✓ अस्मदीयं	अम्हकेरकं	निश्चिन्तः	निश्चिदो
✓ आश्चर्यं	अचरीत्रं	पितृकः	पितृको
✓ इव	विअ	प्रगुणं	उज्जवं
✓ इह	इध	भरतः	भरधो
उत्थितं	उत्थिदं	भर्ता	भट्टा
एतावत्	एत्तिअं	भर्तृदारिका	भट्टिदारित्री
एव	प्पोवः, य्जेव	भदनिका	मदणित्रा
कौरवः	कोरवो	मदीयं	ममकेरकं
✓ क्षणः	✓ खणः	मातृकः	मातृको
✓ क्षारं	✓ खारं	मूर्ख	मुखो
कथं	कधं	यथा	जघा (१)
✓ खलु	✓ क्खु	यावत्	जित्तिअं
गणिका	गणित्रा	वदनं	वदणं
अथितं	{ गहिदं अथितं	वृक्षः	ख्खो
✓ धूतलतिका	✓ धूदलदिआ	सदृशं	सरिक्खं
तथा	तघा	सह	{ सहसत्थि सहसा
		सौदामिनी	सोदामिणी

भाच्याथां वच्यमाणकारिकैव विशेषविधायिनी ।

The following *lārikā* points out the peculiarities of the *Prāchīna* dialect

होहो ओ परितोये न्यान् होमाग होष विभवे, धूजेच, जेअ  
ज्जिआ यब्दा एवाये मभता सता । यके वहु तरत्तौ दौ कमुद्धाचे  
पयोरे । इण, इमं, इदं घोणि दृग्गणे इदमर्थके वीदा विहित  
विभोक्तौ प्रकृते यद्धि तया ,

अवि, भाविद्राविर्बेद प्राणोपान्योपमा वज्ज ।

अवन्थां विशेषनियमानुगा यथा ।

The following are the words which have special forms in the *Abanti* dialect :

अदृष्ट परिश्र

अवन्थां दृश्यते ते मे दधो प्रायश्चित्तं मर्हं, ते-तर्हं, मे-मर्हं ,

मागन्थां विशेषनियमानुगता ।

For the following words, special rules are laid down in the *Māgadhi*

आर्द्र	ओम	मुत्तं	मजे, मदे
कोय्य	कोणिण	रज्ज	रदणे
इत	कठे, कदे	पयस्य	वर्धस्यो
धोअ	गिन्धो	वसति	वसधी
गतं	गजे, गदे	मुमुक्षो	मुग्ग्ला
तच्छान्	ता (१)	उदगात्त	शिआला, शेआले

(१) मीरमेवामवि तच्छादित्वा आ इति मयति ।

ही-विस्मयेच, तापेच, कुत्सार्थेच विदुर्वुधाः ; लेले, असे, ले  
शब्दाश्च सम्बुद्धास्तेषाम्मताः । मात्रार्थे मात्रिकं ख्यातं ; किञ्चातश्च  
पिशातके ; गणनयां मता गणा ; पुरुषो पुलिशस्तथा ; हीमानहे  
विस्मये स्यात् ; लुक् च छन्दोवशादिह ; नटोर्वडुव मिच्छन्ति ; हड्डकं  
हृदये तथा ; अहश्च दृश्यतेऽत्रापि अहमर्थे हगे, हके ; युष्मदर्थे पदद्वन्द्व  
तुप्पं तुप्ते च सम्मतं ;

पैशाच्यां विशेष नियमानुगताः शब्दाः ।

Words for which special rules are laid down in the  
Pais'áchi dialect

सं	पै	सं	पै
इव	पिच	गटहं	किंजं, खरश्च
उष्णां	उमनं, उल्लं	पत्न्या	पत्न्यमं
कार्थी	कच्चं	पृथिवी	पुथुपी
		प्रथमं	पुथुमं

पैशाच्यां दुस्थाने तुर्भवति , in the pais'áchi, तु is substitu-  
ted for टु as कुतुम्बके ।

अपभ्रंशे विशेषनियमानुगताः शब्दाः

The following are the words under special rules in  
the *Apabhhransa*.

सं	अप	सं	अप
अङ्गुतं	ढक्करी	दिवा	दिवे
अन्यथा	अनु, नष्टह ;	ध्रुवं	ध्रुवु

म	अप	म	अप
अन्यादृग्	{ अन्नादिभो, अवराद्भो	मव	गवत्
अपस्तम्ब	दधवभो	नहि	भांदि
आपत्	आवद्	परं	पर
ईदृक्	एह	पुनः	पुनः
ईदृग्	अद्भो	इयत् इयत्	जुञ्च, जञ्च
उक्त	बुक्त	माय	{ माद्, भाभो, मादन्, पायिन्
कथं	केम, किह, किध	मा	मं
किञ्च	किञ्च	मनाक्	मणाञ्चो
कीदृक्	केह	यञ्च	जेत्थु, यत्तु
कीदृग्	कद्भो	यथा	जेम, जिह, जिध
कुतः	कउ, कह	पादक्	जेह
कुप	जेत्थु	पादश्च	जद्भो
लकट	घप्पभो	वर्त्म	विण
कौटुकं	कोट्ठू	विष्ठा	विणु
क्रोडा	खेट्ठू	विपत्त	विवद्
ततः	तो	विपल्य	बुञ्चं
तत्र	तेत्थु, तत्तु	ग्रीष्म	वदिभ
तथा	तिम, तिह, तिध	संपत्	संवद्
तदा	तो	सम	समा
तादृक्	तेह	सह	सह
तादृग्	तद्भो		

पाञ्चांल्यां विशेष-नियमः ।

॥ रलोर्व्यत्ययः ॥

The only special rule in the *pāñchalī* is that *r* and *l* are optionally interchangeable.

टक् भाषायां विशेष नियमः ।

॥ उद्वज्जलं ॥

The only special rule in the 'Takka dialect is that *u* is added to the end of nearly every word

अमीथ्यां विशेष नियमः ।

Following are the special rules in the *A'bhīrī* dialect :

॥ कीचके कस्यादौ ॥

In the word *kīchaka* the final *k* optionally assumes the form of *ā* कीचका, पक्षे कीचक्यो ।

॥ क्वचित् डरथोर्लः ॥

In some words *l* is substituted for both *d* and *r*.

॥ न लोपोऽरण्ये ॥

In the word *aranya* the initial *a* is not elided.

॥ समासेऽलोपश्च ॥

The medial vowels of the compound words are elided.

अव्ययं ॥

Indiclinable words.

तं	वाङ्मोपन्यासे	नामि,	}	सख्या आमन्त्रणे	
आम	अभ्युपगमे	इत्ता,			
एवि	वैपरीत्ये	इत्ते			
इदि	{ विपादे, विकल्पे, निस्रये, पक्षात्ताये, सातये	दे		सख्या सम्बुद्धीकरणे	
इद		{ सहाचार्ये	उ		इमे, पृच्छायां, निवारणे च
इदि			उ, सु	}	निस्रये, वितर्के, सम्भावने, विस्मये च
मिव, पिव,	{ इवाचं	उ	}		गर्हायां, आक्षेपे, विस्मये सूचनायां च
त्रिव, त्रिष,		धू			सुखायां
व्य व		रे, इरे			सम्भाषणे, रतिकसष्टे च
षट्, चेष्ट,	{ अवधारणे च	इरे	{	सम्भाषणे, रतिकसष्टे, ज्ञेये च	
विश्र		ओ		सूचनायां, पक्षात्ताये	
जेष्, तेष्	क्षयणे	{		सूचनायां, दुःखे सम्भाषणे, अपराधे विस्मये आमन्त्रे, आदरे भये, खेदे, विपादे, पक्षात्ताये च	
घले	निर्द्वारणे, निस्रये च				
किर, इर, शिर	किञ्चार्थे				
एवेर	केवलं				
एवरि	आनन्तर्ये				
अष्टादि	निवारणे	अष्टो		सम्भावनायां	
आप्त, षट्	निषेधार्थं	वणे	{	निस्रये, विकल्पे, अनुकम्पायां च	
भाट्	मा (अ) र्थे	मये			विमर्शे
चक्षी	निर्णये	असो		आश्चर्ये	
वेष्टे	{ मय, वारण, विषादे आमन्त्रणे च	अप्पशो		अथमर्थे	

पाडिकं	} प्रत्येकार्थे	मोरउल्ला	मुधार्थे
पाडिएकं		दर	{ अल्पार्थे, ईषदर्थे च
उह	पश्यार्थे	किणो	प्रभे
इहरा	इतरार्थे	द, जे, रोर	पादपूरणे
एकसरिउं	स्रटिति, सन्पुति	शौरसेन्यां अव्ययं ।	

दाणिं	इदानीं	हला	सव्याकाने
ज्वेव, (य्जेव)	एव	हीमाणहे	{ विस्मये, निर्व्वेदे हर्षे
एवणेदं	एवमिदं	अभहे	हर्षे
किणेदं	किमिदं	हीही	विदूषकस्य हर्षोक्ती
दडात्य	द्रागार्थे	दव, विअ, व्व	इवार्थे
हंजे	चेव्याकाने		

शेषं प्राक्षतवत् ।

एते ह्यव्ययशब्दा भागध्यामपि तत्तदर्थेषु व्यवह्रियन्ते । केवलं  
“अधुना” शब्दस्य अजरि इति रूपं भवति ।

अपमंशे विशेषाव्ययशब्दाः ।

छद्मु यदि

ळळ इत्यादयः शब्दानुकरणे, चुग्धी इत्यादयः चेष्टानुकरणे ।

नं, नउ, नाइ,	} इवार्थे	घइं, खाइं	इत्यादि अनर्थकाः
नवागू, जणि, जणु		पञ्चइ	पञ्चात्
हेलि	हे सखि	एसइ	एवमेवं
एववार।	एकशः	अवइ	अथवा
केहिं, तेहिं, रेसि,	} तदर्थे	पच्चलिउ	प्रत्युत
रेसिं, ताण		एत्तहे	इतः
पुण	पुनः	एम्वाहि	इदानीं
अवसें, अवस	अवस्थं		

# अथ चतुर्थोऽध्यायः ।

शब्द साधन विधि ।

Declension of Nouns

॥ साधारण नियमाः ॥

General rules

(१) ॥ प्राकृते सङ्कतवत् श्रीष्टेव पुष्पोक्षीषाभ्यामि सिद्धानि सन्ति ।  
येषां सङ्कतग्रन्थानां प्राकृते सिद्धविपर्ययो भवति प्रथमाध्याये तदि-  
वेकं कृतम् ।

Prākṛita like the saṁskṛita has three genders, mas-  
culine, feminine and neuter. We have in the first  
chapter laid down rules how saṁskṛita words change their  
gender in Prākṛita. (१) ।

(२) ॥ प्राकृते द्विवचन भासि ॥

As stated in the first chapter, Prakṛita has two  
numbers, singular and plural. The latter being also  
used in the place of saṁskṛita dual

(३) प्राकृते पञ्चविभक्त्यस्तुभ्यां श्रभावः ।

Prākṛita has all the saṁskṛita cases except the da-  
tive which is replaced by the genitive.

(४) श्रीष्टेनां भावेष्वपि पुंलिङ्गः । The word *Bhṛgadgadya* which is held  
neuter in general Prakṛita, is used in masculine in the Sauraseni.

पुंलिङ्गं लिङ्गं विभक्तीनां भावस्यानु विपर्ययः । In the sākṛi dialect the  
change from saṁskṛit of the affixes denominated *sup* and *lis* and also of  
the genders and the cases, is most arbitrary



(४) प्राकृते पञ्चविधाः शब्दा दृश्यन्ते—अवर्णान्ता, द्ववर्णान्ता ;  
उवर्णान्ताः ; त्रवर्णान्ताः ; तथा हलन्ताः ।

For the purposes of declension, *Prākṛita* nouns may be divided into five classes, (1) those ending in *a* and *ā*; (2) those in *i* and *ī*; (3) those in *u* and *ū*; (4) those ending originally in *ri*, (5) those ending originally in consonant. (१) ।

अकारान्त पुंलिङ्ग शब्दरूपाणि ।

General rules for Declension of nouns ending in *a* (masculine):

(१) अदन्तोत् पुंलि प्रथमैकवचनस्य भोः स्थाने ओ स्यात् ।

The affix *su* of the nom. sing becomes *o* (२).

(२) जस्, ञस्, डसि, आम्, एषु परतोऽदन्तस्यान्तस्य दीर्घो  
भवति जश्चसोर्लोपश्च । (३)

The final *a* becomes *ā* before the affixes जस् (nom. plu) ञस् (ac plu) डसि (the oblique sing) and आम् (the

१ । वस्तुतस्तु त्रिविधा एव शब्दा अकारान्तहलन्तानां कथ्यं कालेऽभावात् । In fact there are only three classes, for the final *ri* changes generally to *u*, *oi* in the some cases to *ara* or *ūra* and the final consonants are either dropped or takes an 'a' after them

२ । मागध्या सौपरेकारस्य 'ए' कारो भवति सुलोपश्च । In the *Māgadhī* dialect the final *a* becomes *e* (ए) before the affix *su* and the affix *su* itself is 'dropped', as वृक्षः एकस्वे एषः-एषे, मेघः मेघे, अपभ्रंशे स्यभोः परचोरकारस्यो-कारो भवति । In the *Apabhrans'* *a* is substituted for the final *a* of a noun when the affix *su* or *am* is applied to it.

३ । अपभ्रंशे सर्वदैव जश्चसोर्लोपः । In the *apabhrans'* *jas* and *sās* are always elided.

genetivo plu ) and *jas*, and *as* (the affixes nom and acc plu ) are also elided

(२) अतः परस्य ङकारस्य लुग् भवति ।

The *a* of *am*, the affix of the accusative singular is elided

(४) अतः परस्य टा इत्येतस्य पठोवञ्चनस्य चामो णो भवति ।

*N* is substituted for *ṭa* and *ṣm*, the affixes of the instrumental singular, and genetivo plural (१)

(५) छि इ सौ वर्जयित्वा सुपि परत अकारस्य एत्वं भवति ।

The final *a* of nouns ending in *a* becomes *e* in all the cases except *ṣi* (loc. sing ) and *ṣas* (gen. sing )

(६) अतः परस्य भिद्यस्याने देवस्य धातुगासिक धातुस्वारस्य हि भवति ।

*Hi*, *him*, or *him* is substituted for *bhis*, the affix of the instru. plu. (२)

(७) अतः परस्य ङसे णो, दो, दु हि, धितो इत्येत आदेशा भवन्ति । दकारस्य लुक् च ।

१। अपरमे 'ङ' आने चकापदुआरी विहितो In the *apabhraṃsa* either *n* or *anustard* is substituted for *ṭa*.

अपरमे टा परतोङ्कारस्य भित्तेन भित्ति च विकल्पेन । In the *apabhraṃsa* *a* is invariably substituted for the final *a* in Instr. sing. and optionally in Instr. plu. अपरमे चकापदु परस्यो 'ङ' उपादेशो भवति In the *apabhraṃsa* *kaṃ* is substituted for *ṣm* the affix of the gen. plu.

भाष्या चामो चार्ज वा In the *magadhi* *daḥam* is optionally substituted for *ṣm*.

२। भाष्ये प्रकाश कल्पलतिकयो केवलं 'हिम्' उपादेशो विहितः According to *Prakritapraśaṇa* and *Kalpatalika* only *him* is substituted for *bhis*

*tto, do, du, hi, and hitto* are severally substituted for *nasī* the affix of the ablative sing. (१) The *d* of *do* and *du* is also elided

(८) अतः परस्य भ्यसः स्थाने तो, दो, दु, हि, हितो सुंतो इत्येत आदेशा भवन्ति ।

*Bhyas* the affix of the ablative plural is replaced by *tto, do, du, hi, hintto* or *sunto* (२)

(९) अतः परस्य ङसः स्थाने स्स इत्यादेशो भवति ।

*Ssa* is substituted for *nas* the genetive, sing (३)

(१०) अतः परस्य छे रेकारो भिश्चादेशो भवति ।

*E* and *mmi* are substituted for *ni* the affix of the locative singular. (४)

१। प्राकृत प्रकाश कल्पलतिकथोः ङसेः स्थाने 'आदो' 'दु' तथा 'हि' इति चक्ष एव आदेशा विहिताः । According to *Prākṛitaparakasa* and *Kalpalatikā* the substitutes for *nasī* are only three in number *ado, du* and *hi* ,

शौरसेन्या ङसेः स्थाने आदो, आदु इत्यादेशौ भवतः ; कल्पलतिकामते केवल दो । In the *saurasenī* *ādo* and *ādu* are substituted for *nasī* but according to *Kalpalatika* only *do* is substituted for it

पैशाच्या ङसेः स्थाने आतो आतो इत्यादेशौ भवतः । In the *paisachi* *āto* and *ātto* are the substitutes for *nasī*. अपभ्रंशे ङसे छे, ह In the *apabhrans'a* *ha* and *hu* are substituted for *nasī*

२। अपभ्रंशे भ्यसोऽकारात् परस्य ह इत्यादेशो भवति । In the *apabhrans'a* *hum* is substituted for *bhyas* after nouns ending in *a*

३। मागध्यां ङसो विकल्पेनाद्यादेशो भवति । In the *māgadhī* *āha* is optionally substituted for *nas* अपभ्रंशे ङसः सु, हो, स्सो, इत्येत आदेशा भवन्ति । In the *apabhrans'a* the substitutes for *nas* are *su ho* and *ssō*

४। शौरसेन्या अदन्तात् छे केवल एकार एव । In the *saurasenī* only *e* is substituted for *ni* after nouns ending in *a*

## उदाहरणम् ।

Examples of the above rules.

	एकवचनं Singular	वचनवचनं Plural
प्रथमा (nom)	देवो	देवा
द्वितीया (acc)	देवं	देवे, देवा
तृतीया (instr)	देवेण (१)	देवैश्च, देवेभिः, देवेभिः
चतुर्थी (abl)	{ देवतो देवाथो देवाउ देवाहि देवाहितो इत्यादि	{ देवाहितो देवास्तो देवेहितो, इत्यादि
पञ्चमी (gen)	देवस्य	देवाण्य, देवान्य
षष्ठी (loc)	देवे, देवेष्मि	देवेषु, (२) देवेषु
सप्तमी (voc.)	देव, देवो	देवा

सर्वे अदन्ता देव शब्दवत् आसन्त्या ।

All nouns ending in *a* are declined like देव ।

पुंलिङ्गकारोकारान्त-शब्दानां रूपानि ।

Declension of nouns (masculine) ending in (r) : or  
u (उ)

नियमाः (rules)

(१) इदुदन्तानां सु, जस् भिस्, भ्यस् सुप इत्येतेषु परतोऽङ्गस्य  
दीर्घो भवति ।Before *su* (nom sing) *jas* (nom. plu.) *bhis* (instr plu.) *bhya* (oblique plu) the final *s* or *u* of nouns becomes long

१। अङ्गस्यनिकामते देवेण देवाण इति यमो कथं ।

२। अपभ्रंस सुपो हिं प्रथम विहितवति ।

(२) इदुदन्तयो जस ओकारादेशो भवति, णोच ; जसोलुक् च क्वचित् ।

O or no is substituted for *jas* (nom. plu) ; in some instances *jas* itself is elided

(३) इदुदन्तयोः शसो णो भवति । डसश्च वा । (१)

No is substituted for *sás* (the affir acc. plu) no is also optionally substituted for *nas* (डस) the gen sing

(४) इदुदन्तेभ्यः टा विभक्तेर्णा इत्यय मादेशो भवति ।

Ná is substituted for *tá* (intr. sing) (२)

(५) ॥ शेषमदन्तवत् ॥

The remaining declension is like that of nouns ending in *a*

### उदाहरणानि Examples

एकवचनं		वहुवचनं
प्रथमा (nom)	गिरी	गिरीओ, गिरियो
द्वितीया (acc)	गिरिं	गिरियो (३)
तृतीया (instr)	गिरिणा	गिरीहिं
पञ्चमी (abl)	गिरिदो इत्यादि	गिरिहिंतो, गिरीसंतो इत्यादि
षष्ठी (gen)	गिरियो, गिरिस्स	गिरिणा, गिरिणां (१५)
सप्तमी (loc)	गिरिन्मि	गिरीसु, गीरीसुं,
सम्बो (voc)	गिरि	गिरीओ

१। अपभ्रंशे इदुदन्ता डसि, भ्यस्, डीना यथा क्रम हे, ऊ, छि इत्यादेशा भवन्ति ।  
In the *apabhraṃsa* *a he hum* and *hi* are substituted for *nas*, *bhyas* and *ni* respectively after nouns ending in *i* or *u*

२। अपभ्रंशे टा स्साने ए चानुसारो एकारश्च भवति । In the *apabhraṃsa* *e* as well as *anuswara* and *na* are substituted for *tá* after nouns ending in *i* or *u*

३। केषांश्चिन्मते शसि च गिरीओ गिरि ; गुर्वओ, गुर्व इति रूप द्वय । According to some authorities these nouns may have two other forms in *sás* as गिरीओ, गिरि, गुर्वओ, गुर्व ।

प्रथमा	गुह	गुह्यो, गुह्यो
द्वितीया	गुह	गुह्यो (१)
तृतीया	गुह्य	गुह्यं
पञ्चमी	गुह्यो इत्यादि	गुह्यितो इत्यादि
षष्ठी	गुह्यो, गुह्य	गुह्यं, गुह्य (२)
सप्तमी	गुह्य	गुह्य, गुह्य
अष्टमी	गुह	गुह्यो

सर्वे इकारान्ता गिरिमन्द्बदुकारान्ताश्च गुह्यमन्द्बदु रूपानि भवन्ते ।

All nouns ending in *s* or *ss* are declined like *giris* or *gurus* respectively

इकारान्त पुलिङ्ग शब्द रूपाणि (नियमा) ।

Rules for Declension of nouns ending in *r* (घु) (masculine).

(१) इकारान्तस्य सुपि परत आर इत्यादेशो भवति । अदन्त वचसा रूपाणि ।

The final *r* of words becomes *dra* before all case affixes, and such words are declined like those ending in *a*

(२) स्वामी वर्ज्यं सुपि परत इकारस्य स्थाने विकल्पेनोकारादेशः सत्य पक्षे ओकारान्तशब्दवरूपाणि भवन्ति ।

*U* is optionally substituted for final *r* before all case affixes except *सु* (nom. sing), and *अस* (acc. sing) when *u* is substituted for *r*, the rules of declension prescribed for nouns ending in *u*, shall apply

१। अपभ्रंशे आसी ब्रं च, च भवति । In the apabhraṃśa, *bṛ* as well as *kam* are substituted for *dra* after nouns ending in *s* or *u*.

२। भोरसेनां सङ्ग शब्दस्य 'महा' इति रूपं भवति । In the saurashtri the word *bhartṛi* take the form of *bhadda*.

(३) सम्बोधने सौपरे ऋदन्तस्य विकल्पेनाकारोदेशो भवति ; विशेषणवाचिनि तु न ।

*A* is optionally substituted for the final *ri* (ऋ) of nouns in vocative singular, as हे पित्र, हे पित्रे, (हे पितः) , but this rule does not apply to words ending in *ri* (ऋ) used as adjectives, as हे कत्तार ।

(४) पितृ, भ्रातृ, जामातृणां सुपि परत ऋस्थाने 'अरो' भवति आरापवादः ।

The *ri* of the words *pitri*, *bhrātri*, and *jāmātri* becomes *ara* instead of *āra* before the case affixes, तथा-मदन्तवत् रूपाणि च they are declined like words ending in *a*; सौ परत आकारश्च वा before the affix *su*, the *ri* of these words may also optionally become *ā*.

Examples उदाहरणानि ।

भर्तृशब्दः ।

एकवचनं	वञ्जवचनं
१मा (nom) भर्तारो	भर्तुणो, भर्तारा
२या (acc) भर्तारं	भर्तुणो, भर्तारे
३या (instr) भर्तुणा, भर्तारेण	भर्तारेहिं, भर्तुहिं
५मी (abl) भर्तारादो, भर्तुणो इत्यादि	भर्तारहिं, भर्तुहिंतो
६थी (gen) भर्तुणो, भर्तारस्य	भर्तुणं भर्ताराणं
७मी (loc) भर्तारे, भर्तारसि, भर्तुसि	भर्तुसु, भर्तारेषु
सं (voc.) हे भर्तार	हे भर्ताराः

सर्वेषामृकान्तपुंलिङ्गानां भर्तृशब्दवत् रूपाणि भवन्ति ।

All nouns ending in *ri* are declined like the word *bhartṛ*.

## पिट् शब्दाः

एकवचने

वचन

१ मा (nom.) पित्रा (१) पित्रो	पित्रा (१)
२ या (acc) पित्र (३)	पित्रे, पित्रो
३ या (instr) पित्रेण, पित्र्या	पित्रेण
४ मो (abl.) पित्रादो, पित्रो दद्यादि	पित्रादितो, पित्रुदितो दद्यादि
५ टो (gen) पित्रस्य पित्रो	पित्रस्य, पित्रु
७ मो (loc) पित्रे पित्रसि, पित्रि	पित्रे, पित्रु
८ (voc) हे पित्र, हे पित्र	हे पित्र

एव आद्य जामाभो रूपाणि भवन्ति ।

The words *Utrātri* and *jāmātri* are declined like *pitrā*

ईकारोक्तानामा पु सिङ्गानां रूपाणि ।

Declension of words (masc) ending in i or u

(१) प्राकृतप्रकाश कल्पतलिकथोरोकारोकारान्ताणां शब्दानां साधनार्थं न ह्यक् रूपाणि विद्यन्ते । प्रतीयते तत् तेषामपि यथाक्रममिकारोकारान्तवत् कार्याणि भवन्तीति ।

१। शौरभत्या प्रथमैकवचने 'पिदा' इति रूपं भवति । यदा 'ताद कथो वि ददाह पिदा' In the saurasthi the word *pitrā* becomes *pidā* in nom. singular

२। धावशब्दस्य जसि 'भादरी' इति रूपम् दृश्यते । We find also the form 'भादरी' in nom. plu. of *bhārdi* as चतुर्मेसु एवं वयसिद् मे भादरी ।

३। भावान्तरे जसि 'पिदर' इति रूपम् । In some dialects we find also the form *pitrā* in acc. sing



In the *Prákrítaprákās'a* and *kalpalatiká* no special rules are given for declension of masculine words ending in *í* or *ú*. Such words are declined like those ending in *i* or *u* respectively.

(२) हेमचन्द्रेण तु क्तिवन्तानां ईकारोकारान्तानां सर्वस्यामेव विभक्तौ द्वयं विधानं कृतं, सम्बोधने तु विकल्पेन ।

According to Hemachandra the final *í* or *ú* of words, which are formed by the application of the suffix *kwip* to the roots, becomes short before all case affixes. This rule is optional in the vocative singular.

गो शब्दस्य पुलिङ्गे गाव इति रूपं भवति । ततोऽस्यादन्तवत्  
रूपाणि भवन्ति ।

The word *go* takes the form of *गाव* in the masculine and is declined like words ending in *a*

स्त्रीलिङ्ग शब्दाः ।

Feminine nouns.

स्त्रीलिङ्ग शब्दानां रूपकथनात् प्राक् स्त्री प्रत्यया विविच्यन्ते । ते च प्रायः संस्कृतवत्, कचिन्तु विशेष नियमानुगताः ।

Before proceeding to decline feminine nouns it would be necessary to state that the rules for feminine suffixes in Sanskrit are in general also applicable to *prákríta*. Some words in *prákríta* are however subject to special rules, which we enumerate below

विशेष स्त्री-प्रत्ययाः ।

Suffixes which are applied to some special feminine nouns.

(१) अणदि प्रत्यय निमित्तो षोढीरुमाधियां तस्य विकल्पः ।

The suffix *ni* which is prescribed by panini's sūtra (4/1/15) to feminine nouns is optionally applied in *Prākṛita*

(२) जगतिवाचिगोमाध स्रिया विकल्पेन ङी ।

Except in words signifying species, the suffix *ni* is optionally applied to all feminine nouns, as काली, काला इत्यादि, कुमार्यादौ नित्यमेव the suffix *ni* is invariably applied to the words *humārī* &c

(३) छाया हरिद्राभ्यां या ।

*Ni* is optionally applied to the words *chhayā* and *Haridrā*, as छाया, छाये, हरद्रा, हरद्रौ,

(४) स्वभादे भाने स्वभादय, अदिनवचस्याणि ।

The feminine words *sacārī* &c. assume the forms of *sasā* &c and are accordingly declined like words ending in *ā* as ससा, ससादा, दुहित्रा ।

(५) अनामि सुपि किं-यत्-तद्वा जियां ङीया ।

When the pronouns *kinī*, *yat*, and *tat* are used in the feminine gender *ni* the suffix is optionally applied to them, as बीची, काची &c. (१) ।

॥ स्त्रीलिङ्ग शब्द साधन नियमा ।

The following are the rules for the declension of feminine nouns

(१) स्त्रियां जगद्यो भाने चत्, चोत् इत्येतौ वा भवतः, दीर्घ स्र वा हुस्वश्च ।

१। मीरमेवां शेष लिङ्गि प्रचक्षते । This rule has no force in the *sauraseni* dialect.

In feminine nouns either *ut* or *ôt* is substituted for both the affixes *jas* and *sas* and the final short vowels become optionally long (१) ।

(२) स्त्रियां वर्तमानात् नाञः परे टा, डस, डीनां स्थाने आत् अत्, इत्, एत्, इत्येत आदेशा भवन्ति । आदन्तात् टादीनां स्थाने आन्न भवति ।

In the declension of feminine nouns the affixes *tā*, *nas* and *nī* change to either *āt*, *at*, *it* or *et*; (२) these affixes do not change to *āt* after feminine nouns ending in *ā*.

(३) सर्वत्र प्राग्दीर्घो ङ्खेर्वा ।

The final short vowel of a feminine noun becomes long before all case affixes ; but before *nasī* the rule is optional (३) ।

(४) स्त्रीलिङ्गस्य नाञोऽभि परे ह्रस्वो वा भवति ।

The final long vowel of a feminine noun becomes short before the affix *am* (acc. sing)

(५) स्त्रियां वर्तमानादीकारान्तात् भोः जश्शसोश्च स्थाने आकारो वा भवति ।

१ । शौरसेन्याजसि स्त्रिया उत् नस्यात् In the *sauraseni* *ut* is not substituted for the affix *jas* in the feminine nouns,

२ । अपभ्रंशे टास्थाने एदेव । In the *apabhrans'a* only *e* is substitutes for *tā* (instr sing)

३ अपभ्रंशे ङसि ङसोःस्थाने हे, भ्यस्याभोः स्थाने ऊं, तथा डेः स्थाने हिं भवति In the *apabhrans'a* *he* is substituted for *nāsī* and *nas* , *hum* for *bhays* and *ām* and *hum* for *nī*,

In the declension of feminine nouns ending in *i* (ई) *ā* (आ) is optionally substituted for *au* (nom sing) *as* (nom plu) and *as* (acc plu)

(१) आवन्तात् सम्बोधने आप एव ।

The final *i* of the feminine nouns formed by the application of the suffix *āp* after them, changes to *e* in vocative singular ; as हेमाले अन्यथ तु न भवति । This rule is not applied to nouns ending in *ā* not so formed, as हेमिचच्छा ,

आकारान्त स्त्रीलिङ्गशब्दा ।

Declension of feminine nouns ending in *i*

सता शब्दा ।

एकवचनं

वचनवचनं

१ मा (nom) लदा

लदा लदाओ, (१) लदाउ

२ या (acc.) लदं

लदा, लदाओ, लदाउ

३ या (instr) लदाए, लदाइ लदाअ

लदाहि, लदाहिं, लदाहिं

४ मी (abl) लदादो, लदाए इत्यादि

लदहिंतो इत्यादि

५ टो (gen.) लदाए, लदाइ, लदाअ

लदायं लदाय

६ मी (loc) लदाए लदाइ लदाअ

लदाउ लदाउ

७ (voc.) हे लदे

लदाओ

सर्वे आकारान्ता शतावत् ।

१ । Observe that in Prakṛite, no sandhi is allowed between the vowel of a case affix and the final vowel of the word to which it is applied.

प्राकृतप्रतिपदिक विभक्तिभ्रष्टयोर्न सन्धिः ।

All feminine nouns ending in *ī* are declined like

यता ।

इकारान्त स्त्रीलिङ्ग शब्दाः ।

Feminine nouns ending *i*.

एकवचनं	वहुवचनं
१ मा (nom) वृद्धी,	वृद्धी, वृद्धीओ, वृद्धिउ
२ या (acc) वृद्धिं	वृद्धी, वृद्धीओ, वृद्धिउ
३ या (instr.) { वृद्धीए, वृद्धीइ वृद्धीआ वृद्धिअ	{ वृद्धीहि वृद्धीहं
५ मी (abl) { वृद्धीए, वृद्धीइ इत्यादि	{ वृद्धीहितो, वृद्धीमुतो इत्यादि
६ थी (gen.) { वृद्धीए, वृद्धीइ वृद्धीआ, वृद्धीअ	{ वृद्धीणं, वृद्धीण
७ मी (loc) { वृद्धीए, वृद्धीइ वृद्धीआ, वृद्धीअ	{ वृद्धीसु, वृद्धीमुं
सं (voc) वृद्धी	वृद्धी, वृद्धीओ इत्यादि

सर्वे इकारान्त स्त्रीलिङ्ग शब्दा वृद्धिशब्दवत् ।

All feminine nouns ending in *i* are declined like the word वृद्धि ।

उकारान्त स्त्रीलिङ्ग शब्दाः ।

Feminine nouns ending in *u*

एकवचनं	वहुवचनं
१ म (nom) धेणू	धेणू, धेणूओ, धेणूउ
२ या (acc) धेणूं	धेणू, धेणूओ, धेणूउ

ઠ યા (instr)	ધેજૂણ, ધેજૂદ, ધેજૂઆ, ધેજૂઅ	ધેજૂદિ, ધેજૂદિ
પ્રમી (abl)	ધેજૂદો, ધેજૂદ, રૂઝાદિ	ધેજૂદિતો, ધેજૂમુતો
દુષ્ટો (gen)	ધેજૂણ, ધેજૂદ, ધેજૂઆ, ધેજૂઅ	ધેજૂણ, ધેજૂણ
ઝમી (loc.)	ધેજૂણ, ધેજૂદ, રૂઝાદિ	ધેજૂમુ, ધેજૂમુ
મ (voc)	ધેજૂ, ધેજૂ રૂઝાદિ ।	

મઘ્વે ઝકારાના યોનિજ્ઞ મધ્વ ।

All feminine nouns ending in ઝ are declined like the word ધેજૂ ।

ફકારાના યોનિજ્ઞ મધ્વ ।

Feminine nouns ending in ફ (ફં)

નદી મધ્વ ।

પ્રકલ્પન	વચ્ચવન
૧ મા (nom) નદિ, નદિઆ	નદિઓ નદિઆ
૨ યા (acc.) નદિ	નદિ, નદિઓ, નદિઆ
૩ યા (instr) નદિ, રૂઝાદિ	નદિદિ, નદિદિ
૪ મી (abl) નદિ, નદિઆ, નદિઓ રૂઝાદિ	નદિ, નદિદિતો નદિમુતો
૬ ણી (gen) યતીયાવત્	(નદિ, નદિઆ)
૭ મી (loc) યતીયાવત્	નદિ, નદિઓ
મ (voc) નદિ રૂઝાદિ ।	

મઘ્વે ફકારાના યોનિજ્ઞ મધ્વ । નદી મધ્વમ્ ।

All feminine nouns ending in ફ are declined like the word નદી,

उकारान्त स्त्रीलिङ्ग शब्दाः ।

Feminine nouns ending in *û*

वधू शब्दः ।

एकवचनं

वहुवचनं

१ मा (nom) वद्ध

वद्ध, वद्धो इत्यादि

२ या (acc.) वद्धं

वद्ध, वद्धो इत्यादि

३ या (instr) वद्धे, वद्ध इत्यादि

वद्धि, वद्धि

४ भी (abl) वद्धो, वद्धे इत्यादि

वद्धिंतो वद्धुतो

५ धी (gen) तृतीयावत्

वद्धे, वद्धे

६ मी (loc) तृतीयावत्

वद्धु, वद्धु

सं (voc) वद्ध इत्यादि ।

सर्व उकारान्त स्त्रीलिङ्ग शब्दा वधूवत् ।

All feminine nouns ending in *û* are declined like the word वधू ।

ऋकारान्त स्त्रीलिङ्ग शब्दाः ।

Feminine nouns ending in *ri* (चृ)

मातृ शब्दः ।

एकवचनं

वहुवचनं

१ मा (nom) माता

माताः

२ या (acc) मातं (१)

माए

३ या (instr) माता, माता इत्यादि

माएहि माएहि

१ । शौरसेन्या द्वितीयैकवचने 'मादर' इति रूपं भवति । In the sauraseni acc. sing form of the word मातृ (mātṛ) is मादरं (madaram.)

पूमी (abl.) मायादो, मायाए इत्यादि	मायाहितो, मायासुतो
इष्टो (gen.) मृतीयावत्	मायाण, मोयाण
उमी (loc.) मृतीयावत्	मायासु, मायासु
सं (voc.) माय इत्यादि (१)	

गो मय्यश्न खीसिद्धे गावो गार्ह इति रूपद्वयम्, ततश्च ईकारान्तं खीसिद्धं वदूपाणि । The word *go* in the feminine gender becomes *गावो* or *गार्ह* and is declined like the words ending in *i*

अजन्त स्त्रीषु लिङ्गमयम् ।

Neuter nouns ending in a vowel

नियमाः (rules)

(१) स्त्रीषु वर्त्तमानात् स्वरान्ताच्चाय मो भ्याने म् भवति ।

*M* is substituted for *sa* (nom. sing)

(२) स्त्रीषु वर्त्तमानात् स्वरान्ताच्चाय परयोर्जम्भयो भ्याने ई,

इ, णिद्येत्येत आदेशा भवन्ति । (२) ।

*It, im or ãi* is substituted for *jas* and *sas*

(३) स्त्रीषु सम्बोधने सुलोपो भवति ।

The voc sing affix *su* vanishes after all neuter nouns.

१ । वैमचन्द्र्ये सते साह मय्यश्न 'गार्ह' 'माया' इति रूपद्वयं भवति । According to Hemchandra the word *madir* assumes also two other forms viz *गार्ह* and *माया*

२ । गौरसेना स्त्रीषु जम्भयोः खाने केवले विपदेशः । In the Sauraseni dialect, only *ni* is substituted for *jas* and *sas* after neuter nouns. अपभ्रंशे 'इ' एव and in the *apabhraṃsa*, only *un* is the substitute for *jas* and *sas*



(४) स्त्रीवे सौपरे इदुतोर्नदीर्घः ।

The final *i* or *u* of a neuter noun does not become long before *su* (nom. sing.)

अकारान्त स्त्रीव लिङ्ग शब्द रूपाणि । Declension of neuter nouns ending in *a*.

कुलो शब्दः ।

एकवचनं

वज्रवचनं

१ मा (nom) कुलं

कुलाणि, कुलाद्, कुलाद्

२ या (acc) कुलं

कुलाणि, कुलाद्, कुलाद्

सं (voc.) हे कुलं

पुंस्वदन्त्यत् । The remaining are like masculine words ending in *a*.

इकारान्त स्त्रीव लिङ्ग शब्द रूपाणि । Declension of neuter nouns ending in *i*

दधि शब्दः ।

एकवचनं

वज्रवचनं

१ मा (nom) दहिं, दधि

दहीणि, दहीद्, दहीद्

२ या (acc) दहिं, दधि

दहीणि, दहीद्, दहिद्

सं (voc) दधि

पुंस्वदन्त्यत् । The remaining like masculine in *i*.

उकारान्त स्त्रीव लिङ्ग शब्द रूपाणि । Declension of neuter nouns ending in *u*.

मधु शब्दः ।

एकवचनं

वज्रवचनं

१ मा (nom.) मज्जं, मज्ज

मज्जणि, मज्जद्, मज्जद्

२या (acc) मञ्ज, मञ्ज

मञ्जणि, मञ्जइ, मञ्जई

स (voc) मञ्ज

पुम्बदन्त्यत । The remaining like masculine in n

हलन्ता शब्दाः । Declension of nouns ending in consonants.

प्राकृते हलन्ता शब्दा एव न भवन्ति । केषाञ्चिदन्ये हलां लोप्य केषाञ्चाङ्गान्ते परिणामकत एव हलन्त शब्द साधनार्थे न नियम विधेया लक्ष्यन्ते । प्राकृताचार्यैर्हि केवलमात्मन राजनित्येतयो शब्दयो साधनार्थे कति नियमान् कृत्वा तेष्वन्यत्र नान्तेषु यथाङ्गमं प्रवर्तिता ।

As final consonants in sanskrita words are elided in *Prakita* or such words are transformed into others ending in vowels *Prakita* grammarians do not give rules for declension of words ending in consonants some special rules are however found for declension of *Ātman* and *Rājan* and these are said to be applicable to words ending in n as far as usage of old authorities may allow

राजम् शब्द २पाणि ।

Declension of the word *rājan*

एकवचन

बहुवचन

१मा (nom) राज्ञा (१)

राज्ञाणो, राज्ञा

२या (acc) राज्ञं

राए राज्ञाणो

१ हेमचन्द्र मते नानास्य पूर्वसि विकल्पेनाच्चादेशो भवति । According to Hemachandra *ān* is optionally substituted for the final letter of the nouns ending in n as राज्ञाणो राज्ञा इत्यादि ।

इया (instr.)	रक्षा, राक्षणा	राक्षि.
भूमौ (abl)	रात्रादो, रक्षो, रात्रादु, राक्षणे	रात्राहितो, राक्षितो
इष्टौ (gen)	रक्षो, राक्षणे, रात्रस्स	रात्राणं, राक्षणं, रात्राण
उभौ (loc)	रात्रमि, राए, राक्षमि	राएसु, राएसुं
सं (voc)	रात्रा, रात्रं इत्यादि	

आत्मन् शब्द रूपाणि ।

Declension of the word *Atman*.

एकवचनं

वहुवचनं

१ मा (nom)	अप्पा, अप्पाणो	अप्पाणा, अप्पाणो, अप्पा
२ या (acc)	अप्पाणं, अप्पं	अप्पाणे, अप्पणे
३ या (instr)	अप्पाणेण, अप्पणा	अप्पाणेहिं, अप्पेहिं
४ मी (abl)	{ अप्पाणाओ, अप्पणो, अप्पाओ, अप्पादो इत्यादि	{ अप्पाणाहितो अप्पाहितो इत्यादि
६ ष्ठी (gen.)	अप्पाणस्स, अप्पणो	अप्पाणानं, अप्पाणं
७ मी (loc)	अप्पाणमि, अप्पे	अप्पाणेषु, अप्पेसु
८ सं (voc)	अप्पं इत्यादि ।	

युवन्, यावन्, ब्रह्मन् इत्यादयो नकारान्ता आत्मन् शब्दवत् ।

All other nouns ending in n as युवन् &c are declined like *átman*.

प्राकृत कल्पलतिकायां भौ परे भवद्भगवद्भ्रांतस्थानुस्वारो विहितः ।

According to *prākṛita kalpalatikā*, the final t of the words *bhabat* and *bhagabat* changes to *anuswara* before

su (both nom and voc sing) भवं (भवान्), हे भव (हे भवान्)  
भगव (भगवान्), हे भगव (हे भगवान्), (१) ।

प्राच्यायां भव ऋद्ध्य खोनिहे भोदी इतिरूप भवति ।

In the Prāchīnā dialect the feminine form of bhavat  
is bhōdi.

## सर्वनाम शब्दाः ।

The Pronouns

प्राचीने सर्वनाम सम्बन्धिन केऽपि साधारण नियमा न दृश्यन्ते, सर्व  
एव नियमा विशेष-स्वभावाः । केचन सदान्तमर्थानामशब्दाणां  
साधनार्थं कति साधारण नियमा मन्तीति तेषामुल्लेख क्रियते ।  
अन्येषां साधन नियमास्तत्तदुदाहरणेभ्योऽवगन्तव्याः । (१) ।

There are no general rules in the prakṛita grammar  
for the declension of pronouns. Almost every pro-  
noun is specially treated. But the declensions of the  
pronouns ending in *a* are subject to some common rules  
which we shall here notice. The declension of other  
pronouns may be gathered from the several examples  
given below.

१ सोऽनेत्यादि विषय एव मय न् शब्देऽपि प्रयत्नते । In the Sauraseni this rule  
is also applied to *Maghalat* त्वं दुष्कास्यः सो दुष्कासा इति एवं । In the  
Sauraseni the word *Darbhasas* becomes *dulbhasā* before nom sing

१ । सप्त नामशब्दो ज्ञेयः सप्त्या दिशरूप (The *saptādi* class) सर्वे विषय उभ  
उभय उत्तर, उत्तर (प्रत्ययाना) उत्तर, ज्ञेयतर, ज्ञेय ज्ञेय उभ, सिम त्वद  
यद उत्तर, उत्तर, ज्ञेय, रक्त द्वि पुंसद्वय ज्ञेय मय, किन्तु ।

### श्रदन्तसर्व्वनाम साधन नियमाः ।

Special rules for the declensions of pronouns ending in *a*

(१) । सर्व्वादे रतः परस्य जस एङ्गवति ।

*E* is substituted for *gas* (nom plu) after the word *sarva* &c when used in the masculine gender (१)

(२) । सर्व्वादे रदन्तात् आभो एसिं इत्यादेशो वा भवति । डेश्च स्त्रिं, भि, त्य इत्येत आदेशा भवन्ति, तथेदमेतदौ वर्ज्जयित्वा डेर्हिच्चादेशो भवति ।

After the pronouns of the *sarvādi* class used in the masculine or neuter gender, the affix *ám* becomes *esim* and *ni* becomes *smim*, *mmz*, *tth* or *him* optionally But it does not become *him* after *idam* and *etad* (२)

सर्व्वं शब्दं पुं रूपाणि ।

Declension of the word *sarva* masculine

एकवचनं	वङ्गवचनं
१ मा (nom) सर्व्वो	सर्व्वे
२ या (acc) सर्व्वं	सर्व्वे

१ । साकथ्या सर्व्वानान्न एच, In the *Sákani*, *e* is optionally substituted for first *a* of *sarvādi* as सर्व्वे, सर्व्वे ।

२ । शौरसेन्या इदम् किं यत्तद्ग्न आभ एसि न स्यात् । In the *Saurasenī*, *esim* is not substituted for *ám* in *idam*, *him*, *yat* and *tat*, एक मायाया किमादे रानो 'ह' स्यात् । In the *Takka* dialect, *ham* is substituted for *ám* after *kim* &c अपथ शे अकारान्तात् सर्व्वानान्नो डेर्हिमेव केवल । In the *Apabhraṇsa*, only *him* is substituted for *ni* after *sarvādi* ending in *a*.

इया (instr) सम्बेण	सम्बेहिं ✓
धूमो (abl) सम्बदो सम्बतो इत्यादि	सम्बेहिती इत्यादि
इष्टो (gen.) सम्बसु	सम्बेसि सम्बाथु
उमो (loc) सम्बस्मि सम्बस्मि सम्बत्य सम्बर्हि (१)	सम्बेसु सम्बेसु
सम्बादोभा स्त्रीलिङ्गे आदन्त स्त्रीलिङ्ग शब्दवत्, कोवे अदन्त स्त्रीव	
लिङ्ग शब्दवत् रूपाणि ।	

In the feminine gender *saradā* are declined like feminine words ending in *ā*, and in the neuter like those ending in *a*

एष विश्वेदया । The word *citra* &c which come under *saradā* class are thus declined

अपभ्रंशे सर्वस्य भारदेम ।

In the *Apabhransa*, *राह* is substituted for *सर्व* ।

यत् शब्द पु रूपाणि ।

Declension of the word *ya* (masculine)

एकवचन	बहुवचन
१ मा (nom.) (२) जो	जे
२ या (acc) ज	जे
३ या (instr) जेष जिण	जेहिं
४ मी (abl) जन्तो, जदो जन्था जन्थो	जाहिती, जासुतो इत्यादि

१ । अपभ्रंशेदन्तान् सम्बा देः कवे जी इत्यादेभ्यो भवति । In the *apabhransa* *ham* is substituted for *nas* after *saradā* तथा केः केवस हिम् एष and only *hām* for *ni* (loc. sing)

२ । अपभ्रंशे न इति रूपं भवति ।

૬ છો (gen) જસ જાસ (૧)

જાણું જેમિં (૨)

૭ મો (loc) જસિં, જમ્મિ, જહિં (૩) જત્ય

જેસુ

यच्छब्दस्य स्त्री लिङ्गे आम वर्जिते ङीष्वा भवति । यथा जी, जीया, इत्यादि ।

The suffix *ní* is applied to the feminine of *yat* before all the case affixes except *ám* (gen. plu)

तत् शब्द रूपानि ।

Declension of the word *tat* (masc)

एकवचनं

वहुवचनं

૧ મા (nom) મો

તે, દે

૨ થા (acc) તં, ણં

તે, દે

૩ થા (instr) તેણ, તિણા, (૪) ણેણ

તેહિં, ણેહિં

૫ મો (abl) તત્તો, તદો, તા, તહા, તાઓ

તાહિંતો દ્વ્યાદિ

૬ છો (gen.) તાસ, સે, તસ (૫)

તાણં તેસિં, સિં (૬) દાણં

૭ મો (loc.) તસિં, તમ્મિ, તત્ય, તહિં (૭)

તેસુ દ્વ્યાદિ

૧ । અપભ્રંશે (In the apabhraṃsa) પું masc 'જાસુ' સ્ત્રી (fem) અહે ।

૨ । શૌરસેન્યા (In the sauraseni) કેવલ (only) જાણ, ટકમાયાયા (In the takka) આહ, જાણ, હિતિ રૂપ દ્વય ।

૩ । કાલાર્થે જાહે, જાલા when *ni* (loc sing.) signifies time the word *yat* assumes the forms જાહે and જાલા before it

૪ । પૈશાચ્યા (in the paisācīa) પું masc) 'નેન' સ્ત્રી (fem) નાણ ।

૫ । શૌરસેન્યા હસિ તસ્ય, 'સે' હિતિ આમિ ચ તાણમિતિ 'The form 'તાસ' is not used before *nas* in the sauraseni, and 'તાણ' is the only form before *ám* અપભ્રંશે (in the apabhraṃsa) હસિ (before gen sing) પું (masc) તહ, સ્ત્રી (fem.) તાસુ, ટકમાયાયા (in the takka) આમિ (before gen plu) તાહં તાણ

૬ । કાલાર્થે when *ní* signifies time તાહે, તાલા, શૌરસેન્યા હેમ્મિ નં ભવતિ । in the sauraseni *mmi* is not substituted for *ní* અપભ્રંશે In the apabhraṃsa પું masc તહિં, સ્ત્રી તહે ।

૭ । અપભ્રંશે ચ હિતિ રૂપ ।

तच्छब्दस्य स्त्रीलिङ्गे प्रथमैक वचने सा इति रूपं ।

The word *tat* assumes the form of 'सा' in feminine nom. sing स्त्रीवे (in neuter) 'तं', स्त्रियामान्-वर्जिते स्त्री च । The suffix *ni* (नी) is also applied to it before all case affixes except *ām* (gen plu) यथा स्त्री, स्त्रीया इत्यादि ।

एतच्छब्द पु रूपाणि ।

Declension of the word *etad* (masculine)

एकवचनं

वचनं

१ मा (nom.) एत, एतो, (१)

एते, एदे,

२ या (acc.) एतं,

एते, एदे

३ या (instr.) एदिष्या, एदेण, एणं

एतेहिं, एदेहि, एएहिं

४ मी (abl.) एतो, एताहो, एताभो इत्यादि

एतेहिंतो, इत्यादि

५ ठी (gen.) एतस्सु, एदस्सु, (२) एअस्सु, से

सि, एएहिं, एदार्णं (३)

७ मी (loc.) { अयस्मि एत, एअस्मि, (४)  
{ एअस्मि, एअस्मि इत्यादि

{ एएसु, एदेसु,  
{ इत्यादि

अदस्-शब्द पु रूपाणि । Declension of the word *adast* masculine

१ । स्त्रीवे (in the neuter) एद एत इति रूपद्वयं ; स्त्रियां (in the feminine) एसा एसा इति रूपद्वयं अपभ्रंशे (In the *Apabhraṃśa*) पुं (masculine) एतो स्त्री (feminine) एत स्त्री (neuter) एत ; श्रीरसेयां एत इति रूपं न ख्यात् the form 'एत' is not used in the *Sauraseni* dialect.

२ । अपभ्रंशे (In the *Apabhraṃśa*) उहि (before gen. sing) एअवा इति रूपं ।

३ । श्रीरसेयां (In the *Sauraseni* क्षेत्रज्ञे (only) एदार्णं, उह भाषायां (In the *Tatva*) 'एदार्णं' 'एदार्णं' इति रूपद्वयं

४ । अपभ्रंशे (In the *Apabhraṃśa* 'एद' इति रूपं ।



एकवचनं	वज्रवचनं
१ मा (nom) अमू (१)	अमूणो
२ या (acc.) अमुं	अमूणे
३ या (instr) अमुणा	अमूहिं
४ मी (abl) अमूओ, अमूउ, इत्यादि	अमूहिंतो इत्यादि
६ ठी (gen) अमुणो अमुस्तु	अमूणं
७ मी (loc) अमुन्मि, अयन्मि, इअन्मि	अमूसु इत्यादि

इदम् शब्दं पुं रूपाणि । Declension of the word इदम् (masculine.)

एकवचनं	वज्रवचनं
१ मा (nom.) इमो (२) (अअं)	इमे
२ या (acc.) इमं, एं	इमे
३ या (instr) इमिणा, इमेण, ऐण	एहिं, इमेहिं, ऐहिं
४ मी (abl) इदो, इमादो, इतो इत्यादि	इमेहिंतो इत्यादि

१। अदम् शब्दस्य प्रथमैकवचने सर्वत्र अच इति च रूपं भवति । The form (अच) also is used in all genders in the sing शौरसेन्या अच इति रूपं न भवति । In the *Sauraseni* this form is not used साधारणतः स्त्रियां अमू, तथा स्त्रीवे अमु, इति । But the forms अमू and अमुं are generally used in feminine and neuter respectively

२। इदम् शब्दस्य स्त्रीलिङ्गे सौ, इअ, इमि-चा तथा स्त्रीवे सौ, अमिच, इदम् इणम् इति रूपं द्वयं भवति । In feminine nom sing it has two forms इअ इमिचा, and the forms in neuter before nom and acc sing are इदम् and इणम् । शौरसेन्या (In the *Sauraseni* the feminine form in the nom. sing (स्त्रिया सौ) is इअ, and (स्त्रीवे) in the neuter इदम् इणम् । अपभ्रंशे (In the *Apabhraṃsa*) इदमो चायादेशः (चाय is substituted for इदम्) ।

६ष्ठो (gen) अग्रे, दमग्रे, से दमाज, मि (१)

७मो (loc) अग्रे दमग्रे, दग्रे, से एग्रे

कि शब्द पु रूपाणि (१)। Declension of *kim* (masculine)

एकवचन

सकवचन

१मा (nom) को (३)

के

२या (acc) क

के

३या (instr) किये, केय

केहि

४मो (abl) कोयो, कोस, कया, कयो कदो (४) केहिमो दयादि

६ष्ठो (gen) कास, कग्रे (५)

काम, केमि, काय २१ १२

७मो (loc) कहिं, कग्रे कगि, कत्य (६) केसु दयादि

कालार्थे (when it (कि) signifies time it has the following forms कारे, काया, कया ।

१। श्रोत्रेयां चामि केवसं दमा- इति कथं । In the *Sauraseni* it has only one form दमा in the (gen. pl.)

२। अपप मे किमः ज्ञाने 'कार' 'कयो' दयादेयो च In the *Apabhraṃsa* 'कार' and 'कयो' are optionally substituted for *kim*

३। विषां (in feminine) कु and छोरे (in neuter) दि ।

४। श्रोत्रेयां (In the *Sauraseni*) उद्यो the form before *nas* is कुदो अपप मे (In the *Apabhraṃsa*) कया ।

५। विषां (in the feminine) the forms before *nas* are किये कीसे कीस कीया कीरे कीर, श्रोत्रेयां पुंलिङ्ग न भवति । the form कास is not used before *nas* masculine in the *Sauraseni*; अपप मे (In the *Apabhraṃsa*) पुं masculine कास विषां (in the feminine) कय ।

६। श्रोत्रेयां कगि इति कथं न । The form कगि is not used in the *Sauraseni*

युष्मच्छब्द रूपाणि । Declension of the word युष्मत् (*yushmat*)

## एकवचनं

**वज्रवचनं**

१ मा (nom.)	$\left\{ \begin{array}{l} \text{तुमं, तं, तुं,} \\ \text{तुवं, तुह} \end{array} \right.$	$\left\{ \begin{array}{l} \text{झे, तुज्झे, तुज्झा तुम्ह,} \\ \text{तुम्हे, उम्हे, तुह्ये} \end{array} \right.$
२ या (acc.)	$\left\{ \begin{array}{l} \text{तं, तुं, तुवं, तुमं} \\ \text{तुह, तुमे, तुए} \end{array} \right.$	$\left\{ \begin{array}{l} \text{वो, तुज्जा, तुज्जा,} \\ \text{तुम्हे, तुह्ये,} \end{array} \right.$
३ या (instr.)	$\left\{ \begin{array}{l} \text{दे, ते, तद्, तुए,} \\ \text{तुमं तुमद्, तुमए,} \\ \text{तुमे, तुमाद्} \end{array} \right.$	$\left\{ \begin{array}{l} \text{तुम्हहिं, तुह्येहिं, उम्हहिं,} \\ \text{उज्जाहिं, तुज्जाहिं,} \\ \text{द्, त्यादि} \end{array} \right.$

५. भूमी (abl.) { तत्तो, तद्गतो, तुवत्तो तुभ-  
त्तो, तुष्मात्तो, तुम्हत्तो, तु-  
हत्तो, तुह्यत्तो तदो, तुव,  
दुहि, तुमहिंतो, इत्यादि। { तुम्हाहिंतो तुष्माहिंतो  
तुष्मात्तो, तुम्हत्तो  
तेहिंतो, दुहिंतो  
इत्यादि।

ईष्टो (gen) { तुह, तुम्हा, तुम्ह, तुहं, तु, { वो, मे, तुम्हा, तुम्हाण,  
 ते, तुह, तुह, तुहं, तुव, { तुम्हाण, तुमाण, तुम्हाण  
 तुम, तमो, तुमाह, दे, तुम्हा { तुम्हाण, तुवाण इत्यादि

७मी (loc) { तद्, तए, तुमए, तुमे, तुमाद् { तुष, तुह्मेस, तुह्येस  
 { तद्, तुम्भि, तुमम्भि, तुवम्भि, { तुहस, तुमस, तुहेस  
 { तुहम्भि, तुज्जम्भि, इत्यादि { इत्यादि

मागधां युष्मद् शब्दस्य स्थाने तुप्पं, तुह इत्यादेशौ भवतः ।

In the *māgadhī* तुय, and तुह are substituted for yusmad.

श्रीरसेन्यां युगच्छन्द रूपाणि ।

एकवचन

वचन

१ मा, (nom) २ या, (acc) तुम ✓

तुम्हें

३ या (instr) तए,

तुम्हें

४ मी (abl) तुम्हादी

तुम्हादितो

५ णी (gen) ते, दे, तह, तुम्ह

तुम्हाग

६ मी (loc) तह, इत्यादि

तुम्हें

अपभ्रंशे दुष्प्रचलित रूपानि ।

एकवचन

वचन

१ मा तुम्ह

तुम्हें, तुम्हादें

२ या तहें पर

तुम्हें = -

३ मी तजदेंत,

तुम्ह

तधुर्देंत, तुम्हदेंत

(आमि) तुम्हदें, (सुपि) तुम्हासुं

अपभ्रंश रूपानि । Declension of the word *asmad*

एकवचन

वचन

१ मा (nom) { अहं अहमि, अस्मि,  
अस्मि, अहं, अहं, अस्मि{ मे वचन अहं, अहं  
अहो, मो२ या (acc) { त्वेवं, मि, अस्मि, अस्मि,  
म, ममं, मिम, अहं{ अहो, अहो, यो,  
ते, अहं३ या (instr) { मिते, ममं, ममए, (मए),  
ममाह, ममाह, इत्यो, ममा{ अहो, अहो, अहो  
अहो, ते४ मी (abl) { ममत्तो, ममत्तो, ममो,  
ममत्तो, ममत्तो, ममदो,  
ममदुहि इत्यादि{ ममत्तो, अहत्तो, ममा-  
दितो, ममासुतो, ममोसुतो,  
अहोदितो इत्यादि

ईष्टी (gen)	{ मे, मम, मद्, मह, मद्, मह्य, नेह्यं अम्ह, अम्हं	{ ऐ, णी, महे, अम्ह, अम्हं, अम्हे, अम्हो, मम, अम्हाणं, महाणं, मह्याणं
उमी (loc)	{ मि, मद्, ममाद्, मए, मे, अह्मि, मम- मि, महमि, इत्यादि	{ अम्हेसु, ममेसु, महेसु, मएसु, एवं अम्हसु, ममसु इत्यादि

(१) गौरसेन्यां “अस्मच्छब्दरूपाणि” declension of *asmad* in the *saurasani* dialect.

एकवचनं	वहुवचनं
१ मा (nom.) णी, अहं	अम्हे, वयं
२ या (acc) मं	अम्हे
३ या (inst) मए	अम्हेहिं
५ मी (abl) मतो, ममादो	अम्हेहिंती इतरादि
ईष्टी (gen) मे, मम, मद्	अम्ह, अम्हाणं
उमी (loc) मद्, मए	अम्हेसु

मागध्यां अहं वयमोःस्थाने “हगे” “हके” इत्यादेशौ भवतः ।  
 In the *māgadhī* हगे and हके are substituted for अहं and वयं ।

अपभ्रंशे “अस्मद्” शब्दरूपाणि । Declension of “*asmad*” in the *apabhraṇsa*

एकवचनं	वहुवचनं
१ मा (nom) हउ	अम्हे, अम्हइ
२ या (acc) मइ	अम्हे, अम्हई

एषा (instr) मद	अमृतेषु
पूमी (abl) मज्ज, मज्ज	अमृतेषु चित्ते
एषी (gen) मज्ज मज्जु	अमृते
ओमी (loc) मद &c	अमृतायु

दि शब्दस्य रूपाणि । Declension of the word *dai*

वञ्जवचनं

यञ्जवचनं

१मा (nom) { दौ दुवे, दोणि येणि, दुणि, विणि	पूमी (abl) { दोरितो केरितो, रामादि
२या (acc) { दौ, दुवे, दोणि येणि, दुणि, विणि	३यी (gen) { दोण्हं (१) दोण येण
४या (instr) { दोरि, दोरि विधि	५मी (loc) दोसु, देसु

नि शब्दस्य रूपाणि । Declension of the word *ni* (नि)

वञ्जवचनं

यञ्जवचनं

१मा (nom) तिणि	पूमी (abl) तीरितो
२या (acc) तिणि	३यी (gen) तिण्हं
४या (instr) तीहिं	५मी (loc) तीसु

चतु शब्दरूपाणि । Declension of the word *chatur* (चतुर)

वञ्जवचनं

यञ्जवचनं

१मा (nom) { चत्तारो, चउरो, चत्तारि	२या (acc) { चत्तारो, चउरो, चत्तारि
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१ । चत्ताराचकेय्य चामा ण्हं चउ इत्यादेशो भवति; चउ or चउ is substituted for ण्हं after the words signifying number as चउचउ चउच, चउचउ इत्यादि चित्तादेशे भवति This rule is not applied to विमति । &c

इया (instr) चञ्चिं

ईष्टी (gen.) चञ्चणं

पूमी (abl) चञ्चिंती

उभो (loc) चञ्चु

॥ शेषाणामदन्तवत् ॥ उक्तैभ्योऽन्येषां संख्यावाचकानामदन्तवत्  
रूपाणि भवन्ति ।

All other words signifying number are declined like words ending in *a*

पञ्चन् शब्दस्य स्त्रियां 'आप' भवति The suffix *āp* is applied to *panchan* पञ्चन् (in the feminine) as पञ्चा, पञ्चाहिं इत्यादि ।

विभक्त्यादेश विधिः ।

तादर्थ्ये षष्ठी वा ।

The genitive is optionally used for the dative when the latter signifies 'तादर्थ्य' "for it."

प्राकृते विभक्ति व्यवहारस्य नियमो नास्ति, कश्चित् द्वितीयाद्वितीययोः  
सप्तमी, पञ्चम्यास्तृतीया, सप्तम्याद्वितीया, प्रथमाया अपि द्वितीया ;  
The use of the cases in the prakrita dialects is very anomalous, we find in some instances the use of locative for acc and instr, that of instr. for the ablative, in others the acc is used for the locative and even for the nominative (१)

१। सावर्य्या सप्तम्या पञ्चमी। In the sávari ablative is used for the locative

इति चतुर्थोऽध्यायः ।

# अथ पञ्चमोध्यायः ।

प्रथम पाद ।

( तिङन्त प्रकरणम् ) Verbs

प्रत्यय-विशेषः ।

Of the affixes

प्राकृते क्यङ्क यङादि प्रत्यायागो न विशेषनियमा वर्तन्ते ।

देवर्च हेमचन्द्रस्य व्याकरणे “व्यञ्जोद्यनुक्” । इत्येकं सूत्रं दृश्यते ।

Prākṛita grammars in general do not give special rules regarding suffixes *kyan*, *yan* &c. In Hemachandra's *vyākarna* only we find the rule '*kyanoryan*' i.e. the 'y' of the suffix *kyan* is elided, as, गच्छाद् (चगुर्गुर्भवेति) ।

(१) प्राकृते गणभेदव्यवन्धेन नास्ति ।

In prākṛita the distinction of *gana* or classes of roots is not observed. All roots are conjugated alike.

(२) प्राकृते तिवादीनां तिङ्तां वर्तमान काले वक्ष्यमाण रूपाणि भवन्ति । तथादस्तांस्त्वय्यंयिता घातृणां मात्मने परस्मैपदित भेदोऽपि ।

The conjugation affixes *tip* &c. of roots in several pronouns are changed to the following in the present tense, no distinction being recognized between *parasmai* and *atmanepadi* roots except in those ending in *a* (१)

(१) चरदि पारिवीथिप्रत्यानागुभारत तिवादीनां चकप भवदनाभम् । We must understand here by *tip* &c. the affixes mentioned in the *śāstra* 3/1/38 of *Parasini* यथा तिप तम भि, चिप यम च, मिप वम् मम्, न आतागु न, याप आया धम्, इवदि भविष । श्रीरसेन्द्रो सर्वे धातरा परस्मैपदिभो भवन्ति । In the saurasheni all roots are used in the *Parasmaipadī*.



वर्तमानकाल-प्रत्ययाः । (the affixes of the present tense)

Singular

Plural

एकवचनं

बहुवचनं

प्रथम पुरुषस्य (3rd person) i इ (१); nti, nte, ire, न्ति, न्ते, इरे

मध्यम पुरुषस्य (2nd person) si si; इत्था, ह (itthá, ha)

उत्तम पुरुषस्य (1st person) mi, mi; मो, मु, मा, (mo, mu, má)(२)

(४) अकारान्तानामात्मनेपदिधातूनां प्रथम मध्यमयोरेकवचनस्य स्थाने यथासंख्यं ए, से इत्यादेशौ वा भवतः ।

The atmanepadi roots ending in *a* take optionally *e* and *se* in the 3rd and 2nd person singular instead of *i* and *si*; as लुवरए, लुवरसे, (लरते, लरसे);

(५) अदन्ताद्धातोर्भाषरे अत आत्वं वा भवति ।

*A'* is optionally substituted for the final *a* of roots ending in *a*, when *mi* follows, as हसामि, हसमि इत्यादि ।

(१) । स्मर्येहि प्राक्षते द्विवचन नास्तीति ; The reader should remember that there is no dual number in the Prākṛita

(२) । अपभ्रंशे वर्तमाने तिवादीनां स्वरूपाणि यथा In the apabhraṃśa the affixes *tip* &c are changed into the following in the present tense

sing एकवचनं

plu बहुवचनं

प्रथम पुरुषस्य (3rd person) *t* (इ)

nti (न्ति) &c

मध्यम पुरुषस्य (2nd person) *hu* (हि)

hu (ह)

उत्तम पुरुषस्य (1st person) *u* (उ)

(hum) ह

पैशाचा ति स्थाने ति, ते, इत्यादेशौ भवतः । In the Paisācī *ti* and *te* are substituted for 3rd person singular

शौरसेन्यां ति स्थाने 'दि' भवति In the saurasenī *di* is substituted for *ti* as जोदि, भोदि (भवति) इत्यादि ।

(६) अकारान्ताद्वातो मीमुनेषु परेषु अत इत्य मालम्भ भवति, कचिदेत्वमपि ।

*I* or *it* is substituted for the final *a* of root when *mo*, *mu*, or *ma* follows, in some instances *c* is also substituted for the same, as इमिमो, चमामो, इमेमो, इमिमु, इमेमु इत्यादि ।

अकारान्त धातूनां वर्त्तमानं रूपाणि ।

The conjugation of roots ending in *a* in the present tense.

अयं धातुः । root bhana

Singular

Plural

एकवचन

वङ्गवचन

प्र पु (3rd per) भणद्, भणए

भणन्ति, भणन्ते भणिरे

म पु (2nd per) भणसि, भणसे

भणय, भणित्या

उ पु (1st per) { भणामि  
भणमि

{ भणामो, भणिमो,  
भणेमो इत्यादि

एव इत्यपठारय

अस धातुश्च विशेषणियमनुसरति The root *as* is conjugated in the following (तार) ; as

अस धातु रूपाणि ।

एकवचन

वङ्गवचन

प्र पु (3rd per) अष्टद्, अत्य

अष्टति, अत्यि

म पु (2nd per) सि, अष्टसि, अत्यि

अत्यि, अष्टित्या, अष्टह

उ पु (1st per) मिक्ष अत्यि, अष्टामि

मिक्षो, मिक्षा, इत्यादि

(७) भृतार्थे विहितस्य प्रत्ययस्य स्थाने खरान्तात् ही, सी, हीञ्, इत्येत आदेशा भवन्ति ।

In the past tense *hi*, *si*, *hiya*, is indiscriminately used for the affixes after roots ending in a vowel in all persons and numbers, as कासी, काही, काहीञ्, (अकार्षीत् अकरोत्, चकार इत्यादि), ठासी, ठाही, ठाहीञ् (अस्यात्, अतिष्ठत् तस्यौ) ;

(८) व्यञ्जनान्ताद्धातोः परस्य भृतार्थे विहितस्य प्रत्ययस्य स्थाने 'इञ्' आदेशो भवति ।

In the past tense *iya* is substituted for all the affixes in the roots originally ending in consonant (१), as गेष्हीञ् (अभेहीत् अष्टह्नात्, जग्राह) ; असधातो भृतार्थेन प्रत्ययेन सह 'आसि' 'रहेसि' इत्यादेशौ भवतः । आसि or रहसि is substituted for the root *as* in the past tense, as आसि, (सः, त्वं, अहं इत्यादि) प्रकाशलेखवचनेष्वयं विधिः । According to the *Prākṛitaprakas'a* this rule is used in the singular only.

(९) भविष्यति तिवादीनां रूपाणि ।

In the future tense the conjugation affixes *tip* &c. assume the following forms

(१) । प्राकृतप्रकाशमते भूते प्रत्ययस्य ईञ् आदेशो भवति, एकाचक्षु धातोर्हीयादेशः । According to *prākṛita prakasa* *Iya* is substituted for the affix, after roots in the past tense and *hiya* after a monosyllabic root, as ऊवीञ्, (अभूत्, अभवत्, बभूव) ; काहीञ्, (अकार्षीत्, अकरोत्, चकार) , प्राथोभूते निष्ठान्त प्रयोग एव दृश्यते । In the past tense generally the verbs formed with the affixes *lta* and *ktabatu* are used

Singular	Plural
एकवचन	वचन
प्र पु (3rd per) <i>hi i</i> (हिइ)	<i>hanti, hante, hire</i> (हन्ति हन्ते हिरे)
म पु (2nd per) <i>hi si</i> (हिशि)	<i>hitha, hitha</i> (हित्य हिइ)
व पु (1st per) <i>hi mi, hana ssami, or ssam</i> (हिमि, हामि, हामि, हाम्)	<i>hissā, hithā</i> हिशा, हिश (१)

भविष्यति धातु रूपाणि ।

The conjugation of the roots in the future

भू धातु रूपाणि ।

Singular	Plural
एकवचन	वचन
प्र पु (3rd per) { होहिइ (भवि यतिभविता वा)	{ होहिन्ति, हतादि (भवि यन्ति, भविताः वा)

(१) । शौरसेनी भविष्यत्प्रत्यये चरे द्विर्भवति । सूर हन्ति कल्प कृतिका । In the saurasheni the syllable *ssi* is used after roots in the future according to kalpalatika *ssi* is used instead of *ssi* भोतु न but this auxiliary is not used before ता जाती चारुत इकाराद्य and *i* is also joined to the roots, as भविमिहिइ, करिमिहिइ इत्यादि ।

अनन्ता जातुतिभोमभ्ये भविष्यद्विषये च्च च्च स्मा तां In the abanti *jj* or *jjā* is used between affixes and roots in the future as होज्जह होज्जाह (भविष्यति) पैशाच्चा भविष्यति ते हम्ह 'ह' In the Palsuchi *ssa* is substituted for the affix *ti* 3rd person singular in the future.

अपच मे भविष्यदर्थे विनयभ्य त्यादेः श्याची वा भवति कल्पकृतिकामते इत्ययम् । In the apabhraṃsa *ssa* is optionally substituted for affixes in the future according to kalpalatika *ssa* is also substituted for them.

म. पु. (2nd per)	{ होहिहि (भवि- व्यसि, इत्यादि)	{ होहित्या, होहिह (भविष्यथ (इत्यादि)
उ. पु. (1st per)	{ होहिमि, होस्मामि, होस्मं, (भविष्यामि इत्यादि)	{ होहामो, होस्मामो इत्यादि (भविष्यामो इत्यादि)

### क धातु रूपाणि ।

प्र. पु. (3rd per.)	{ काहिइ (करिष्यति, कर्त्ता, अकरिष्यत्)	{ काहिंति (करिष्यन्ति कर्त्तारः अकरिष्यन्त)
म. पु. (2nd per)	{ काहिसि, (करिष्यसि (इत्यादि) एवमन्य नापि ।	{ काहित्या, (करिष्यथ, इत्यादि
उ. पु (1st per)	काहं, काहिमि	काहामो

### खस धातु रूपाणि ।

Singular	Plural
एकवचनं	वहुवचनं
प्र. पु. (3rd per) {	{
हसिहि, (हसि-	हसिहिन्ति, हसिष्यन्ति
व्यति इत्यादि	इत्यादि ।
म. पु. (2nd per) {	{
हसिहिसि, (हसि-	हसिहित्या, (हसिष्यथ,)
व्यसि, इत्यादि	इत्यादि
उ. पु (1st per) {	{
हसिस्मं, इत्यादि	हसिस्मामो, हसिहामो
हसिष्यामि इत्यादि	(हसिष्यामः इत्यादि ।

एवं भण, पठादयः ।

( ११ ) वक्ष्यमाणधातवो भविष्यति विधेय नियमानुसरन्ति ।  
तेषामुत्तमपुरुषैकवचन रूपाश्च लिख्यन्ते अन्येषु श्रुतासु वदवग  
क्तव्यानि ।

The following roots are specially conjugated in the  
future tense Their 1st singular forms are given against  
them In other persons, they are like *shru* which is con-  
jugated below

धातव	उत्तम पुरुषैकवचन रूपाणि
ह	काह काहिमि
दा	दाहं, दाहिमि
सं-गम	सगच्छ
हृद	होच्छ
विद	वेच्छ
दृश	देच्छ
वच	वेच्छ
भिद	भेच्छ
बुध	भोच्छ
शु	शोच्छ शोच्छिष्य, शोच्छिमि इत्यादि
गम	गच्छ
मुच	मोच्छ
क्षिद	केच्छ

श्रु धातु रूपाणि ।

Singular

एकवचनं

Plural

वचनवचनं

प्र पु (3rd per) { शोच्छिह, शोच्छिहिह { शोच्छिन्ति, शोच्छिहिन्ति,  
(शोच्छति) इत्यादि { (शोचन्ति इत्यादि)

म. पु. (2nd per.) { सोञ्चिषि, सोञ्चिद्विषि } सोञ्चित्या, इतगादि  
 { (ओञ्चिषि इतगादि) । } { (ओञ्चिथ इतगादि)

उ. पु. (1st per.) { सोञ्चं, इतगादि } सोञ्चिमो, सोञ्चिद्विमो  
 { (ओञ्चगमि) } इतगादि  
 { इतगादि । } { (ओञ्चामः इत्यादि)

(१२) Potential mood (जोट, विधि-जिः &c)

Sing. (एकवचनं)

Plu वहुवचनं

प्रथम पुरुषस्य (3rd person) (उ) (१)

(न्तु)

मध्यम पुरुषस्य (2nd person) सु, हि (२)

ह

उत्तम पुरुषस्य (1st person) मु

मो

विध्यादिषु धातु रूपाणि । The conjugation of the roots in potential mood.

हस धातुः ।

Singular.

Plural

एकवचन

वहुवचनं

प्र. पु. (3rd per.) { हसउ, (हसतु } { हसन्तु, हसेन्तु,  
 { हसेत्) इतगादि } { (हसेयु) इतगादि

(१) । शौरसेन्यामनुजायां उस्त्राने 'डु' रादेशो भवति । In the sauraseni du is substituted for u

(२) । अकारात् परस्य सोऽस्थाने 'इञ्जसु,' 'इञ्जहि,' 'इञ्जे,' इत्येत आदेशा भवन्ति After roots ending in a, su becomes optionally *yyasu*, *yyahu*, *yye*, अकारात् सुलोपश्च वा After roots ending in a the affix su is also optionally elided, दृष्टिमाने एकाच एव हि. according to dandin he is used only after monosyllabic root.

म. पु (2nd per)	$\left\{ \begin{array}{l} \text{इमसु, इमदि, इम, इसे} \\ \text{ज्जसु, हसेज्जदि, हसेज्जे,} \\ \text{(इम, हसे) इत्यादि} \end{array} \right.$	$\left\{ \begin{array}{l} \text{इमस, (इमत,} \\ \text{हसेत) इत्यादि} \end{array} \right.$
उ. पु (1st per)	$\left\{ \begin{array}{l} \text{इमसु, (इमानि,} \\ \text{हसेथी) इत्यादि} \end{array} \right.$	$\left\{ \begin{array}{l} \text{इमामो (इमान, हसेम)} \\ \text{इत्यादि} \end{array} \right.$

एवं पठारप, केपासि मते जिघातो विंध्यादिषु परसमानवत्  
रूपाणि भवन्ति ।

According to some authorities in the potential mood  
the root *ji* is conjugated like in the present tense, as  
जिअइ इत्यादि । (१) ।

(१३) वर्त्तमाने, भविष्यति, भिष्यादिषु चोत्पन्नस्य भव्यस्य  
ज्ज ज्जा, इत्येतावादेशौ वा भवतः । एते च यामाह ।

*ji* and *jja* are optionally substituted for the affixes  
in the present and future tenses, and also in the poten-  
tial mood, there being an option the forms previously  
mentioned are also allowed. इमपञ्चमते अत्रान्तरात्पूना  
मेवायं विधिः, according to Hemchandra this rule applies  
only to the roots ending in vowel, as हसेज्ज, हसेज्जा (इमति,  
इमिष्यति, इमहु, हसेम् इत्यादि) (२) ।

१। मोरपेसा 'जि' नामो विंध्यादिषु 'जेडु' इत्यादि रूपाणि भवन्ति । In the  
sauraseni the root *ji* assumes the form of *jedu* &c in the potential  
mood.

२। मोरपेसा निवर्तिता । This rule is not applied in the sauraseni  
dialect



( ૧૪ ) વર્તમાને, મવિચ્છતિ, વિચ્છાદિષુ ચ ધાતુપ્રત્યયયોર્મધ્યેપિ ઙ, ઙ્ઞા રૂપાદેશૌ વા ભવતઃ ।

jjā and jja are also used between roots and affixes in the present and future tenses and also in the potential mood, as જોજ્ઞા, જોજ્ઞાઙ (ભવતિ, મવિચ્છતિ, મવતુ, મૂયાદિત્યાદિ) ।

( ૧૫ ) શ્લઽ, શ્ઞાનચ રૂપત્યોરેકૈકસ્ય ન્તા માણ રૂપત્યોત્તવાદેશૌ ભવતઃ ।

Nta and māṇa are respectively substituted for the present participle *satr* and *sānach* (૧) as પઠન્તી, પઠમાણો ; હસન્તો હસમાણો (પઠન્, હસન્) ;

( ૧૬ ) સ્ત્રિયાં વર્તમાનયોઃ શ્લઽ શ્ઞાનચોરીકારાદેશૌ ભવતિ, ન્તી, માણા ચ ।

*I* is substituted for *sātr* and *sānach* when used in the feminine *nt* and *māṇā* are also substituted for them respectively.

( ૧૭ ) વર્તમાન, વિધિલિઙ્, શ્લઽષુ પરતોડકારસ્ય સ્થાને ઇકારો વા ભવતિ । (૨)

*E* is optionally substituted for the final *a* of a root in the present, and potential, and also in the present

૧ । નપચ શે ત્રિ કાલે શ્લઽ પ્રત્યયઃ । In the apabhraṇśa the participle *satr* is used after a root in three tenses viz : the present, the past and the future, as મોન્તો-મવન્ મવિચ્છન્ &c

૨ । શૌરસેન્યાં ધાતુતિહોર્મધ્યે વઙ્ઞલ્લ ઇદાનીશ્ચાતાં In the śaurasenī *e* or *ā* is optionally inserted between the roots and affixes as, મળેદિ મળાદિ ।

participle before *satrī*, as हवेद्, हवद् (हसति), हसेत्, हसत् (हसेत्), इट् हसेतो हसतो, (हसन्), कश्चिदभवति there are exceptions of this rule, as जअद् (जयति), कश्चिदात्मपि in some instances *d* is also substituted for *a* as सुपाठ (उद्ध्योतु), (१)

भाव कर्मण्यो ।

### Passive forms

(१८) भाव कर्मनिहितस्य यस्मात् आने इप्, इज् इत्येतावदेवो भवत' ।

For *yak* (the suffix indicating passive form) *ia* and *ija* are substituted, as हसिअद्, हसिअद्, (हस्यते), दृमवचोभु भावकर्मण्योर्यथासत्यं 'दीप्त' 'बुध' इति रूपं भवति । The roots *dri*, and *buch* assume the forms *dria* and *buchcha* respectively in the passive, as दीमद्, (दृश्यते), बुचद् (उच्यते), (२)

ज्ञादीनां कार्यविशेष ।

(१९) ज्ञा, तुम, तय्य, भविष्यत् काल विहिते च भाव्ये परे अत एव इप् भवति ।

१। मोरसेना यस्मात् आने इप् इत्यादेवो भवति । In the Sanskrit *ia* is substituted for *yak* (the affix of the passive) पैसाचानु 'इप्' इत्यादेवो in the *paisāchi* *ija* is substituted for *yak*

२। According to *prākṛitaprakāśa* only *e* or *ā* is substituted for *yak*, and an *a* in the first syllable of the root becomes *d* भावकर्मण्यो भवे विचः आने इ चो भवतः जातोऽकारस्य चान् ।

When the affixes *ktwá*, *tuman*, and *tabya* follow, and also in the future *e* or *i* is substituted for the final *a* of root, as हसेजण हसिजण (हसित्वा), हसेजं, हसिजं (हसितुं); हसेअळं, हसिअळं (हसितव्यं); इत्यादि ।

क्ता प्रत्यये परत अत इर्भवति । *I* is substituted for the final *a* when *hta* (the affix of the past participle) follows, as हसिः (हसितं); पठित्रं (पठितं);

णिजन्तानां ।

(१०) णेः स्थाने अत्, एत्, आव, आवे इति चत्वार ऋदेशा भवन्ति । (१)

*A*, *e*, *āba*, or *ābe* is substituted for *ni*ch, the causal affix.

(११) क्ते, भाव कर्मविहिते च प्रत्यये परतः णेलुका ऋतोत्पादेशश्च ।

The causal affix *Nich* is optionally elided in the passive voice and also when the affix *hta* follows it; when elision does not occur, *āba* is substituted for it, as कारित्रं, करावित्रं (कारितं); रासित्रं, हसावित्रं (हसितं); शोषित्रं, सोषवित्रं (शोषितं), तोषित्रं, तोषवित्रं (तोषितं), कारीत्रइ, करावी-अइ, कारिण्णइ, कराविण्णइ (कार्यते) इत्यादि णिचि अमस्थाने विकल्पेन भमाडादेशः ।

१ । In the *abanti s'ru* &c assume the forms of *subba* &c in the passive. अवन्ता भूतोत्पादे. सुब्ब इतप्पादिरूप यथा सुब्बए (अच्यते), भग्गए (भग्यते) गग्गए (गग्ग्यते)

Bhramada is optionally substituted for *bhrama* before the affix *prich* as, भ्रमाद्ध, भ्रमाद्धे, भ्रमाद्धे, भ्रमावद् (भ्रामयति)।

इति प्रथमः पादः ।

## अथ पञ्चमोध्यायस्य ।

द्वितीयः पादः ।

(धातुवर्धनविधिः)

साधारणः नियमः ।

General rules.

(१) धातुवर्धनाद्धातोर्न्ते 'अकारो' भवति ।

*A* is added to every Sanskrit roots ending in consonants, as दधद्, (दधति) इत्यादि ।

(२) अकारान्ताभू वर्जयित्वा धातुवर्धनाद्धातोर्भोऽकारागमो वा भवति ।

*A* is optionally added to roots ending in vowels, except those which have already *a* at their end, as पाद्, पाञ्चद्, (पाति), इत्यादि ।

(३) चि, जि, ऊ, श्रु, लू, पू, धूना मन्ते एकारागमो भवति एषां दीर्घस्वरस्य ह्रस्वश्च ।

Na is added at the end of the roots *chi*, *ju*, *lu*, *s'ru*, *sru*, *lū*, *pū* and *dhū* and the preceding long vowel is shortened, as चिण्ड् &c. च्यादीनां कर्मणि भावे च वर्तमानानामन्ते द्वितो वकारागमो वा भवति ।

In the कर्मवाच्य and भाववाच्य i.e. the true passive and the impersonal passive neuter of a verb *vv* is also optionally added to the root and the suffix यक् (ञ्) if applied to it is elided, as चिण्वद्, चिणिञ्जद् (चीयते) इत्यादि ।

चिञ् हन खनां कर्मणि भावेचान्ते द्वितो मी वा भवति । यको लोपः । At the end of the roots *chr*, *han* and *khan* when in the (भावकर्म) passive voice *mm* is optionally added, and the suffix *yak* (यक् ञ्) is elided after it ; as चिम्नद् (चीयते), हम्नद् (हन्यते), इत्यादि (१) । हन्तेः कर्तर्यपि । This rule is also applied to the root *han* even when in the active voice

(४) रुह, लिह, वह, रुधामन्त्यस्य भावकर्मणो द्वितो भो भवति । यक् लोपश्च ।

The final letter of the roots *duh*, *lih*, *bah* and, *rudh* when in the passive (भावकर्म), becomes *vv* and the suffix *yak* (यक्-ज्ज) is elided after it, as दुव्मद्, दुहिज्जद् (दुएते) इत्यादि ।

(५) गमादीना मन्त्यस्य भावकर्मणो द्वित्वं वा भवति । यक् लोपश्च ।

(१) शौरसेन्या मिथम एव न वर्तते In the s'aurasenī this rule is not applied

The final letter of the roots *gama* &c is optionally doubled in the passive voice (भावकर्मणोः), गमयद्, गमिज्जद् (गम्यते), दृष्टद्, दृष्टिज्जद् (दृश्यते),

वक्ष्यमाणा धातवो भाव कर्मणोर्विद्येय नियमानुमरन्ति ।

To the following roots special rules are applied in the passive voice.

(roots)	their forms in the passive voice.
धातव	(भावकर्म कृपाणि)
दृ	दृष्टद्, दृष्टिज्जद् (दृश्यते)
व	वक्ष्यद् वक्षिज्जद् (वक्ष्यते)
मं-रुध	मरुध्मद्, मरुधिज्जद् (मंरुध्यते)
अनु-रुध	अनुरुध्मद्, अनुरुधिज्जद् (अनुरुध्यते)
उप-रुध	उपरुध्मद्, उपरुधिज्जद् (उपरुध्यते)
ह	हीरद् (द्रियते), हरिज्जद्
कृ	कीरद् करिज्जद् (क्रियते)
तृ	तीरद् तरिज्जद् (तीर्यते)
जृ	जीरद् जरिज्जद् (जीर्यते),
अर्ज	{ विठप्पद्, विठविज्जद् अजिज्जद् (अर्जयते),
आ	पचद् पज्जद्, नापिज्जद्, पादज्जद् (जायते)
वि आ इ	वाह्मिपद्, वाह्रिज्जद् (व्याह्रियते)
आ रभ	आढप्पद्, आढवीप्पद् (आरभ्यते),

खेह	सिप्पद् (सिद्धते) ;
सिप	सिप्पद् (सिच्यते) ;
ग्रह	घेप्पद् गण्हिज्जद् (गृह्यते) ;
स्पृश	क्षिप्पद्

(६) घातोरन्त्यस्योवर्णस्यावादेशो भवति ।

*Aba* is substituted for the final *u* of a root, as ऋ-ण्व, इत्यादि ।

(७) घातोरन्तस्य 'रि' वर्णस्यारादेशो भवति ।

*Ara* is substituted for the final *ri* of a root, as कृ-कर इत्यादि । वृषादीनां मृकारस्य तु 'अरि' इत्यादेशो भवति । But *ari* is substituted for *ri* in the roots *brisha* &c as वृष-वरिष, कष-करिष इत्यादि ।

(८) घातोरिवर्णस्योवर्णस्य गुणो भवति ।

The final *i* and *u* of roots assume the forms of *é* and *ó* respectively, as नेद् (नयति), मोत्तुण (मुक्ता) ;

(९) वृषादीनां स्वरस्य दीर्घः ।

The short vowel of the roots *rush* &c. becomes long, as रूषद्, पूषद् (पुष्णाति), सीषद् (शिष्यति) ;

(१०) धातुषु स्वराणां स्थाने स्वरा वज्जलं भवन्ति ।

The final vowels of sanskrit roots arbitrarily change to new ones, use being our only guide in such cases.

(११) अग्री-लिखिता धातवो विशेषनियम-वशात् रूपान्तरं प्राप्नुवन्ति ।

The following roots change their forms under special rules

The original  
sanskrit roots

The Prakrit forms which the sanskrit roots optionally assume at the time of conjugation.

संस्कृत धातवः	(संस्कृत धातूनां प्राकृत रूपाणि)
कथ	{ वञ्ज्, पञ्ज्, उपपाल, पिमुण, मघ, घोस, चव, जप, घोस, साह, णिश्चर (दु पार्थे)
धुगधा	धुण, दुगुच्छ, दुगुच्छा
धुभुघ	धीर
धा	घा
गे	गा
गाल	गाल, गुण,
उत्-धा	धुमा,
युत्-धा	दह,
पा (पाने)	पिञ्ज, कप्त, पट्ट घोह
उत-वा	ओह मा, वसुधा
जी-द्रा	उदीर, <u>उंघ</u>
आ-घा	आरगध (१)
धा	अवभुक्क
सम्-सो	<u>सा</u>

(१) गीरनीवा भाषाने जिह (in the Sauraseni dialect is substituted for ghrd



स्था (१)	ठा, थका, चिह्न, निरूप
उत्-स्था	ठ, ठेकुर
स्ता	छाप, काथ
निर् मा	निम्माणा, निम्भव
चि	निम्बर
इदि-णिच	नुम, एम, सनुम, ठका, पष्काल
नि-वृ-णिच	णिहोड, निवार
नि-पत-णिच	णिहोड
दू-णिच	दूम,
धवल-णिच	दुम, धवल, (दूमव)
तुल-णिच	उहाम (वा)
वि-रिच-णिच	ओलुण्ड, उमण्ड, पल्लस्थ, विरेज
भिन्न-णिच	वीमाल, मेमव ; (वा) ;
भूम-णिच	तालित्रण्ड, तमाड, (वा) ;
तड-णिच	आहोड, विहोड (वा)
नश-णिच	{ विडड, नासव,, हारव, विप्पगाल, पलाव ;

(१) अपभ्रंशे स्था स्थाने ठकाथ in the apabhraṃśa *ṭhakkā* is also substituted, for *stha* शौरसेन्या स्था स्थाने केवलं चिह्न उदः परस्यतु उत्थ in the sauraseni only *chitta* is substituted for *sthā* but when the prefix *ut* is joined to it the substitute is *uttha*. शकरी भाषाया स्था स्थाने चिह्न इति, in the śākari-dialect *chista* is also substituted for *stha*.

दृश णिच

दाव, दम, दरकव, दरिभ

उत् घट णिच

उगग, उग्घाड

स्पृह णिच

सिह

सं भू णिच

आर्मघ, (वा)

उत् नम णिच

{ उत्पथ उत्ताप्त, गुग्गुगप्प उत्पपेल,  
उभ्राव ,

प्र स्था णिच

पट्टव, पेण्डव, पट्टाय ,

वि शा णिच

वोड, आडुड विणव

अर्प णिच

अप्तिव, अमुपुप पणाम, अप्प ,

धा णिच

जव, जाव ,

यु णिच

उभ्याम, पभ्याम पाव ,

विकीर णिच

परकीड (वा)

रोमन्ध णिच

उग्गाल, वग्गोल, रोमंघ

काम णिच

थिऊव

प्रकाश णिच

पुण्य, पश्राम ,

कस्य णिच

विच्छोल (वा)

आ रुह णिच

वत्त, रोव ,

दोल णिच

रंस्वोल, डोल ,

रका णिच

राव (वा)

घट णिच

परिवाड (वा)

वेष्ट णिच

परि आश

क्री	किण (१)
वि-क्री	क्वे किण
भी	भा, वीह ;
आ-ली	अली
नि-ली	{ णिली, अणि, लुक्के, णिरिग्घ, लिक्क { लिहक्के, निलिज्ज
वि-ली	वि१, (वा)
रु	रुंज, रुंट, रव
अ	हण, धुण
ध	धूव, धुण
भू (२)	{ हव, हो, हव, भव, (वकारेत् वज्जं प्रत्यये) ऊ इत्यादेशः, (पृथग्भूत स्थान- र्थयोः) णिव्वड इत्यादेशः, (प्रपूर्वकस्य तु भूधातोः) ऊप्प इत्यादेशः, (क्त प्रत्यये परे) 'ऊ' इत्यादेशो वा

(१) अपभ्रंशे क्री धातोः 'कीड' इति रूपं भवति in the *apabhransa kisu* is substituted for *krī*

(२) अपभ्रंशे पर्याप्तार्थे भुवोद्धुच इत्यादेशो भवति । In the *apabhransa huchch* is substituted for *bhū* when it is used in the sense of plenty (पर्याप्त) ।

श्रीरसेन्या भूधातोः स्थाने 'भो' हो 'च' लृट्यपोर्भव इति as, भविसद्मादि भवि च क्तेभू in the s'aurasenī 'bho' as well as 'ho' are optionally substituted for *bhu*, but *bhava* is substituted for it in the future and before the suffix *yap-* (ktwā) and when the suffix *kta* is joined to it *bhū* is substituted.

क (१) { कृष्ण, कर, (काणेक्षितार्थे) पिश्रार, (मिट्ठमविपद्ये)  
 पिश्रु, (अवष्टम्भ विपद्ये) संदाप, (अभविपद्ये)  
 वम्फ, (क्रोधेनोद्धमामिन्यकरणार्थे) पिशोल,  
 (मैथिन्मलम्भन करणार्थे) पथस, पदस, (मिप्पा  
 नाच्छोटनार्थे) णीलुच्छ (सीरकरणार्थे) कम्प,  
 (पाटु करणार्थे) गुमल ।

ख (२) { कर, कूर, भर, भल, सट, विहर, सुभर,  
 पयर, पण्ड, सर, (विपूर्वकम्प आरते) पणुम,  
 विथर, वीधर ।

वि-आ-व कोल पोछ, धार ।

गुच { कट्ठ, अवट्ठ, मेस, रेअव, पिणुच्छ धेसाठ  
 गुअ, (दु अमोचनार्थे) पिप्पल ।

वध वेहव वेसव, भूरव उमच्छ,

रव रण्ड, अण्ड, विठ्ठिड्ड

सम्-आ-रव अवधत्त, धारव, समारव, केसाव ।

सिच सिद्ध, सिमर, सेअ,

(१) मोरमेवां लणीआने केवसं कर इति आदेशः । काययोः क इति तथा काययोः  
 आने दुच इति च । तुम तययोः का इति In the sauraseni only kara is sub-  
 stituted for krip and before ktnd and yap la substituted for it  
 and ktwa and yap themselves are replaced by daya Before the affixes  
 ram and tabya the substitute is kd

(१) मोरमेवां ख्खाने समर इत्यादेशो भवति In the sauraseni samara is  
 substituted for smri.

प्रच्छ	पुच्छ
गज्ज	वुक्क, (वृषगज्जने) ढिक्क ;
राज	रग्घ, क्ख, सह, रीर, रेह (१)
प्र-सु	पयस, उव्वेस, (गन्ध प्रसारे) महमह ।
नि-सु	नीहर, नील, धाड, वरहाड, नीसर
जागृ	जग्ग, जगार ;
वि-आ-पृ	आअड्ड, वावार ;
सं-क	साहार, साहक ;
आ-दृ	सन्नाम, आदर ;
प्र-ह	सार, पहर ;
अव-ह	ओह, ओरस, उअर ;
शक	चय, तर, तीर, पार ; सक ;
त्यज	चय ;
ह	तर ;
पृ-णिच	पार
फक्क	क्क
स्नाघ	सलह
खच	वेअड, खच ;
पच	सौल, पडल, पअ ;

(१) In the s'auraseni *rāa* is substituted for *ray* शीरसेन्यां [राजस्य राज इति रूपं।

મસજ (૧)	આડકઢ, ષિડકઢ, ધુકઢ, સુપ્પ,
પુજ	આરોહ, વમાટ, પુ જ,
હજ્જ	હીજ, હજ્જ,
હત્-વિજ	હબ્ધિવ
તિજ	ઓસક્ક,
મ્તજ (૨)	{ હગધુમ, હુબ્ધ, પુબ્ધ, પુંમ, પુમ, પુમ, હુહ, હુસ,
મંજ	{ લેમચ, મુમ્મૂર, મૂર, સૂર, સૂહ, વિર, પવિરેજ, કારખ, મોરિજ
વ્રજ (૩)	વચ,
અનુ-વ્રજ	પરિઅણ, અણુ વચ,
અજ્જ	વિહર, અજ્જ,
પુજ	જુંજ, ઠજ્જ, જુપ્પ,
મુજ	{ મુંજ, જિમ, ઝેમ, કમ્મ, અસ્સ સંમાણ, ચમક, વડ્ઢ (હપૂર્વકસ્ય મુજધાતો । કામવ દત્થાદેયો ।
ઘટ	ગઠ, ઘઠ,
સં-ઘટ	સંગણ, સંધઢ

(૧) મોરસેઆ મસજનાતો આને વડ્ઢ સજ્જો મવતઃ in the sauraseni budda and majja are substituted for masj

(૨) મોરસેઆ મુજનાને વચ દત્થાદેયો મવતિ in the sauraseni ghassa is substituted for mija

(૩) માગધા મ્રજનાગ્રજાને વજ્ઞ દત્થાદેયો મવતિ in the magadhi banja is substituted for braja

स्फुट  
स्फुट (हास्ये)

फुट, फुंड,  
सुर ।

मण्ड

चिंच, चिंचअ, चिंचिष, रीड, विडिष;

उड

{ तोड, तुड, खुड, खुड, उखुड, उखुक, एलुक,  
लुक, उलुर

घूर्ण

धूल, धोल, धूम, पदस (१)

नृत

नच ;

वि-नृत

ढंस, विवड

नृत

नच ;

कथ

अई, काड ;

ग्रन्थ

गण्ड

मंथ

विरोल, धुमल ;

क्लाद

अव अच, (एतन्त्यायस्यैवं रूपं)

नि-सद

णमज्ज

छिद

{ दुहाव, एिच्छ, एिछोर, एिव्वर, एिभूर,  
लूर, छिंद ; (आपूर्वकास्य छिदेः) उत्रांद,  
उद्दाल इत्यादेशौ

विद

विष्णु ;

मृद

{ मल, मळ, परिहट्ट, खड्ड, चड्ड, मण्ड.  
परसाड ;

(१) In the s'aurasenī only *ghumma* is substituted for *ghurṇa* (गौर-  
सेन्या केवल धूम इति ।

१५८

पद

मि पद

वि सं वद

वद

प्रद

आ कन्द

सिद्ध

मिद्ध

रुध

मि मिध

कुध

जग

मग

रुप

उप-रुप

सं तप

वि आप

यम् आप

धिप

उज्जुम, पद

पद

मिपद मिपुपम

मिपद, विलोह पद विपद

वद, रीव

प्रद पदकोट

वीर वद

जु मिपुद, धिप

मिपुद -

रुध, रुध

रुध, मिपुद

जु, कुध

जग जग

मग, मग, मग, विरल

रुप

उप-रुप, उप-रुप

सं तप

वि आप

यम् आप

धिप धिप

{ गमत्य, अहमेक, इमोल, वेस णोम,  
 रुध, जल, पद, यमा, पुन, धिप



उत्-क्षिप	{ गुलुगुष्क, उत्थंघ, असत्थ, उन्नन्त, उस्त्रिक, हृषुव, उक्क्षिव ; (आपूर्वस्य क्षिपते) णीरव, अक्क्षिव
क्षप	कगवस, लिख, लोष्ट, सुअ ;
वेप	आअम्ब, आअत्थ ;
वि-क्षप	भ्गख, वडवड, विल्लव
क्षिप	क्षिप
गुप ✓	विड, णड, गुप्प
क्षपां करोति	अवहावेड
प्र-दीप	तेअव, संदुम, संधुक्क, अम्भुत्त ;
लुभ	संभाव, लुम्भ ;
लुभ	खडर, पड्डह ;
आ-रभ	आरंभ, आढव, आरभ ;
उप-आ-लभ	ऊरंव, पधार, वेत्तव ; उवालभ ;
अव-जृंभ	जभा, जभाअद्
नम	णव ;
नम (भाराक्रान्ते कर्त्तरि) णिभुड, नव ;	
वि-अभ	णिब्बा, वीसम
आ-क्रम	उद्भाव उत्थार, वंद, अक्रम ;
भ्रम	{ टिरिटिल्ल, दुडुल्ल, ढंढल्ल, चक्कम्भ, सम्भड, भमड, भमाड, तलअंट, रुंट, कुंप, भुम, गुम, फुम, फुस, दुम, दुस, पर, भम ;



उत्-कृ	उत्थल,
वि-गल	धिप्प, णिट्ठ, ह
दल	विसट्ठ, दल ;
मील	मिल्ल, मील ;
वल	वम्मा, वल ;
भंश	फिड, फिट्ठ, फुड, फुट्ठ, चुक्क, मुल्ल, भस ।
नश	{ णिरणास, णिवह, अवसेह, पडिसा, सेह अवहर, गल्ल ।
अव क्रोश	ओवास ।
सं-दिश	अप्पाह :
दृश (१)	{ निअच्छ, पिच्छ, अवअच्छ, अकाअल्ल, चज्ज, सच्चव, देक्ख, उअक्ख, अवक्ख, अवअक्ख, पुलअ, निअ, अवआस ।
स्पृश	{ फास, फंस, फरिस, छिव, छिह, आलंस आलिह ;
प्र-विश ✓	परिअ, पविस ; (२)
प्र-मृशमुपों:	पम्मुस ;
पिष ✓	{ णिवह, णिरणास, णिरिणज्ज, रोच चड्ड, पीस ।

(१) शौरसेन्यां दृशे. पेक्ष, *pechch*, is substituted for *dīs* in the *s'amaṣeni*, अपसशे दृश प्रस्स, in the *apabhraṇsa prassa* is substituted for *dīs*, कल्पलतिकामते देक्खस्स, according to *kālpalātika dekkha* is also substituted for it.

(२) In the *apabhraṇsa* a *paisaba* is substituted for *pra-bis* अपसशे पपय्य कक्षविशते. पसस इत्यादेशो भवति ।

भाप	भुक्क, भस ।
क्षप	{ कट्ट, भाअट्ट, चप्प, अणप्प, अणप्प, { आट्ट, करिस्, (असिकर्षणार्थे) अरकोट्ट
गवेथ	हुहुत्त, टडोल, गवेथ, घत्त, गवेस ।
क्षेय	सामग्न, अत्रश्वास, परिअत्त, सिलेस,
मृष	धोप्पट्ट, भरक
कांक्ष	{ आट्ट, आदिलंघ, आदिलंघ, वत्त, वम्फ { मट्ट, सिट्ट, विलुप, कंछ
प्रति ईक्ष	धामाय, विहीर, विरमाल, पडिक्ख
तत्त	तप्प, चप्प, रम्प, तत्त, रम्प,
वि-कस	कोआस, दोसड्ड, विअस,
हस	गुण, वस
स्त स	भूहस, डिंभ संस,
वस	डर, वीज्ज, वज्ज,
नि अस	पिम, पुम,
परि-अस्	पक्कोट्ट, पक्कोट्ट, पत्तत्त ।
नि अस	झट्ट, गोथस,
उत्-सस	{ ऊथल, ऊथुत्त, पित्तस, पुत्तआत्त, गुज्जल, { आरोअ,
भास	भिस, भास,
घस	घिस, गस,
अव गाह	ओवाह, ओगाह,
आह	चट्ट, वलगा, आहस,
मुह	गुप्प, गुप्पट्ट, मुज्ज,

दह अहिजल, आलुंख, डह ;  
 अह (१) { वल, गेण्ह, हर, पंग, णिवार, अहिपसुअ;  
 क्ता, तुम, तव्येषु ग्रहस्थाने चेत् इत्यादेशो  
 भवति ।

वच (२) (क्ता, तुम, तव्येषु) वोत्

क्ता, तुम, तव्येषु परतः रुद, भुज, सुचामन्धवर्णस्य तो भवति ।

Before the affixes *ktwá tum* and *tavya* final consonants of the roots *rud*, *bhuj* and *mucha* becomes *t*.

वृजःस्थाने भूतभविष्यतीः क्ता, तुम, तव्येषु च परतः का इत्यादेशो भवति । The root *krim* becomes *ká* in past and future tenses and before the affixes *ktwá*, *tum* and *tavya*.

इध	इच्छ (३)	क्रुध	कुह्य,
यम	जच्छ,	सिध	सिह्य,
अस	अच्छ,	सद	सड,
किद	किद,	पत ✓	पड, ✓
भिद	भिंद,	वृध ✓	वढ, ✓
युध	जुह्य,	वेष्ट	वेड,
वुध	वुह्य,	सं-वेष्ट	संवेह्य,
गृध	गिह्य,	उत्-वेष्ट	उव्वेह्य, उव्वेढ,

(१) गौरसेन्या ग्रहस्थाने. 'गेह' इतिरूप भवति । कस्यचिन्मते क्त तथ्यो. 'गे' इति । in the *s'auraseñi genha* is substituted for *graha* but according to some (*ge*) is substituted for it before the affixes *lta* and *tavya* भावकर्त्तृणो. गेज्झ, गेप्पो *geya* and *gheppa* are substituted for *graha* in the passive (भावकर्त्तृणो), अपभ्रंशे ग्रहस्थाने गृह इत्यादेशो भवति, in the *apabhrañsa'grahna* is substituted for *grah*

(२) गौरसेन्या वृवचो.स्थाने वच इति, in the *s'auraseñi bachcha* is substituted for the roots *bru* and *bacha* in all affixes

(३) गौरसेन्या इच्छते. पुच्छ, in the *s'auraseñi puchh* is substituted for *ishat*.

आदधावोरन्ताश्च सुगभवति । The final letter of the roots *khād* and *dhav* are optionally elided, as आद, धावद (खादति), घाद, धावद (धावति),

सृजधातो रन्ताश्च रोभवति ।

*R* is substituted for the final letter of the root *srija*, as, सिरद (सृजति),

प्रकादीना मन्ताश्च द्वित्व भवति ।

The final letter of the roots *ś'ak* &c, is doubled, as प्रक्क, सृक्क, कुप्प, नक्क &c.

अफुधादय शब्दा आकामि प्रसृतीनां

धातूनां आने जेन सह निपात्यन्ते ।

*Aphupa* &c are used for *ākrama* &c with the affix *kta*, as अफुषो (आक्रान्त), उक्कोसं (उत्कृष्ट), फुडं (सृष्ट), वोक्षोषो (अतिक्रान्त), वोषधो (विकसित), सुगो (सृज), विशृक्षो (नष्ट), पचदो (प्रसृष्ट), विडत्त (अज्झित), क्षित (सृष्ट), जठं (त्यक्त), आसिच (क्षिप्त), निन्दुठ (उद्धृत्त), चक्षिच (आस्त्रादित), मेमिच (आपित) इत्यादि ।

Roots which have special forms in the *aurasens*

सं धातु

प्रां रूप

चम्प

चम्प,

मृज

पुष,

क्षप

क्षिर, क्षिप्प,

सुद

सुद्ध,

ऊ

ऊँ,

सु

युण

दा

दे, (भविष्यति) द६, (क्तव्यथोः) दा

*Pachad* &c. are used for *pachayati* &c. शिष्ट प्रयोगमाद  
रणीयं । In these cases old authorities are our only guides

पाचयत्यादीनां 'पचदि' इत्यादयो निपात्यन्ते ।

In the *apnbhans'a* (अपभ्रंशे) ब्रु स्थाने ब्रुव इत्यादेशो भवति  
in the *apabhrans'a* *bbuba* is substituted for *bru*.

अपभ्रंशे चिप्तादीनां स्थाने क्षोक्त इत्यादय आदेशा भवन्ति ।  
In the *apabhrans'a*, *chilla* &c are substituted for *lship-  
ta* &c.

अपभ्रंशे आपूर्व चक्ष स्थाने अक्ख इत्यादेशो भवति । In the  
*apabhrans'a* *akkh* is substituted for *áchaksha*

अपभ्रंशे वदस्थाने वोक्त इत्यादेशो भवति । In the *apabhansa*  
*bolla* is substituted for *vada*.

सम्पूर्णम् ।

THE END.

